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ALPHABETICALLY ARRANGED; WITH THE DATES AND DEANERIES MARKED TO EACH BRASS.

In the following list of Deaneries

(B) stands for Brackley.
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(H) „ Haddon.
(H F) „ Higham Ferrars.
(N) „ Northampton.
(O) „ Oundle.
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* This Brass, according to Brydges, has been purposely antedated four days, in order, he says, to prevent its identification with the individual Catesby that it really commemorates, that who w beheaded as a traitor after the battle of Bosworth Field.

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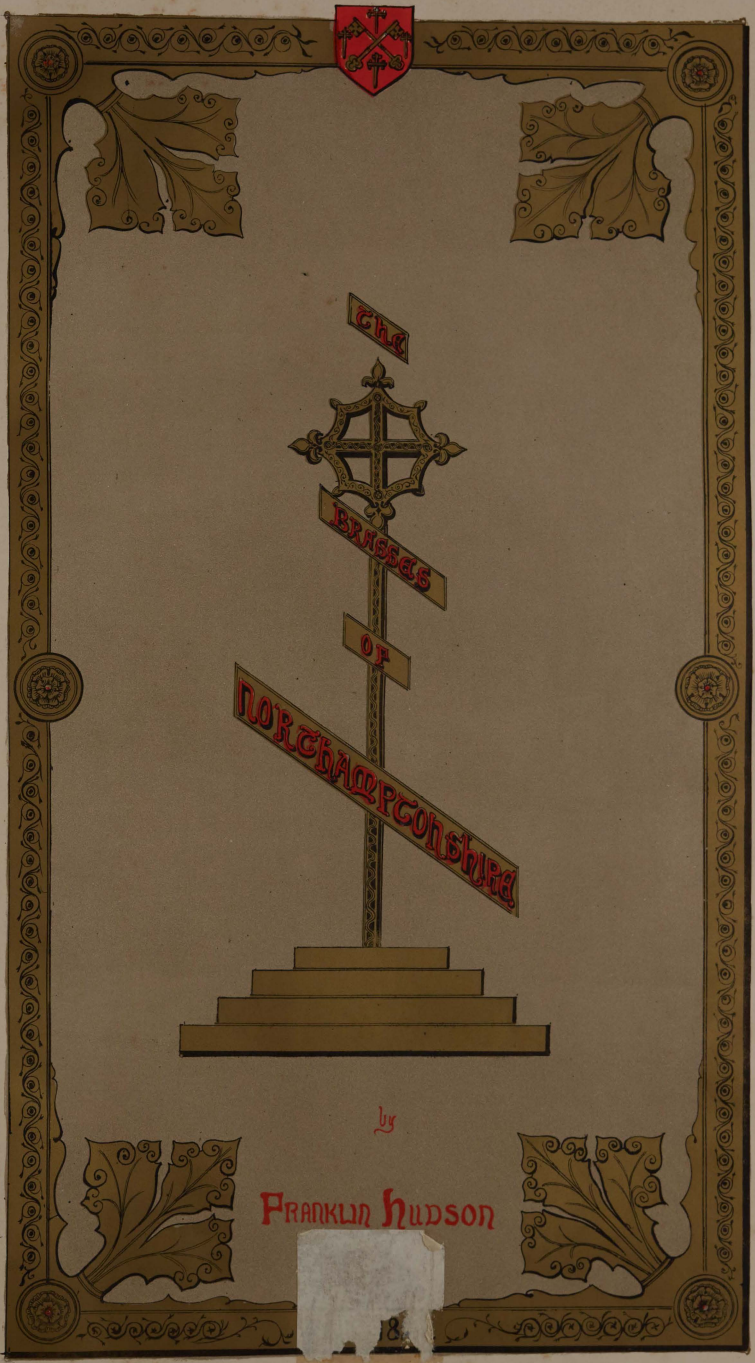
NEWTON BROMSHOLD:		
For John Mulsho and Wife . .	14—	(H F)
read William Hewett . . .	1426	(H F)
Roger Hewett . . .	1487	



Published by THOMAS McLEAN, 26 Haymarket, 1853.

DEDICATION.

TO

THE ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON,

THIS PUBLICATION OF COPIES IN TINTED LITHOGRAPHY AND BRONZE, OF THE SEPULCHRAL BRASSES OF NORTHAMPTONSHIRE, IS

By Permission,

MOST RESPECTFULLY DEDICATED,

BY THEIR OBLIGED

AND VERY GRATEFUL

AND OBEDIENT SERVANT,

FRANKLIN HUDSON.

PREFACE.

It was very soon after my taking a residence in the County of Northampton, that during my professional drives over the country adjacent to Braunston, and comprising a circuit of which the radius might be some six or seven miles, I began to avail myself of the opportunities which they afforded me for the gratification of a taste for archæological investigations; and finding in such pursuit that the churches in the county were peculiarly rich in the remains of Sepulchral Brasses, and possessed some which were almost unique (one at Chacomb, for example, which represents the Holy Trinity in a particular symbol), I was tempted to take rubbings of the best and most perfect specimens, until I had formed a rather extensive collection. Observations, which I could not avoid making, of the various causes in operation to accelerate the entire disappearance of these memorials of the piety of our ancestors, induced a wish that faithful representations of them in their present state might be made and preserved. That they possess various points of interest sufficient to entitle them to preservation will not, I think, be denied: they are of importance to the antiquarian, and serve materially to assist the study of history, and to embellish works of topography.

Having expressed this wish to some gentlemen of similar tastes and pursuits residing in this vicinity, I found encouragement in the design that I had formed of making the collection of rubbings from the Brasses of the whole county as nearly complete as possible, and publishing them (each specimen reduced to scale) in tinted lithography and bronze, so as to give a *perfect fac-simile* of the original, which, I believe, has never yet been done.

In the commencement of this undertaking a very considerable share of the labour of taking rubbings of Brasses that lay in parts of the county of difficult access to me from my place of residence was saved by the very great kindness of the Rev. G. R. Mackarness, T. O. Gery, Esq., and the Rev. C. H. Hartshorne; each of whom allowed me the free use of an excellent collection of rubbings in his possession: and to these gentlemen I beg leave to offer my warmest thanks for this and other assistance afforded to me in the

progress of the work. My thanks are also due to Matthew Holbeache Bloxam, Esq., of Rugby, for his kind assistance in the revision of the MSS., and his permission to avail myself of his valuable library and collection; and especially to the Rev. Alfred Butler Clough, of Braunston, for numerous introductions to gentlemen, whose information on many points connected with the families commemorated by the Brasses has enabled me to render the details of the work more correct than I could have hoped for in its commencement: nor must I forget to mention with gratitude the very great kindness, on all occasions of my requiring it, of the Rev. T. James, of Theddingworth, the active Corresponding Secretary of our Architectural Society.

If it be worth while, as I presume to think, to preserve an accurate and faithful representation of the Sepulchral Brasses of England, it appears to me to be, for many and obvious reasons, the most practicable and useful plan to make and publish the collection by counties, but uniformly as to style and size, since the volumes might then be purchased either together or separately, and in either way form useful and interesting companions to County Histories,—as the present volume will, I humbly hope, to the Histories of Northamptonshire. I shall be much gratified if the success of this attempt shall lead others to follow in the same direction.

I have only to add my sincere and grateful acknowledgments of the assistance and support given to me by the Members of the Architectural Society of the Archdeaconry of Northampton, and by many of the resident Nobility, Clergy, and Gentry of the county in the prosecution of my labours; and to express a hope that the work now completed will not disappoint their expectations.

FRANKLIN HUDSON.

The Willows, Braunston, Daventry, July, 1853.

TO OUR SUBSCRIBERS.

This volume, the publication of which has been in some measure delayed by unforeseen difficulties, is now delivered to its subscribers, and presented to the notice of the public, in the hope that it will be found equal to the expectations of those whose approbation of the proposal encouraged its author and publisher to undertake and complete it. But should this the most earnest hope of the publisher be fulfilled, the chief object with which it was begun and assiduously prosecuted, namely, that of gratifying the desire of its author to preserve a worthy record of the pious memorials of our mediæval ancestors, will not be witnessed by him, for he has, alas! been removed by the hand of death.

Mr Franklin Hudson was a surgeon at Braunston, near Daventry. Living in a neighbourhood where the means and opportunities of relieving the mind from the life wearing and but too often painful routine of his professional duties were few and limited, he turned his attention to archæological studies, and was in the habit, as he has stated in his preface, of beguiling the dreariness of his long rides through a thinly peopled country by occasional visits to the churches neighbouring in search of such objects as interested him in the branch of knowledge to which he was devoting his leisure hours. It was from this habit that the present publication sprang. To him it was a labour of love; and he pursued it eagerly, as time, health, and other circumstances enabled him, looking for no other reward than the pleasure of seeing his work well executed and appreciated in the same spirit in which it was performed. But this reward he was not permitted to enjoy. The fatigue, exposure, broken rest, and irregularity of diet, inseparable from the life of a country medical practitioner, injured his constitution till his health entirely broke down, fatal disease supervened, and his earthly career was terminated before he had completed his thirty-fifth year.

In the intervals of his sufferings he continued to employ himself on this his favourite work. The collection of rubbings having been made, chiefly by himself, the reduction of each to a scale indicated in the margin of the print, the drawing of them on the zinc plates, and the writing of the text of the volume, were the work of his own hand; and conscious as he was of his danger, though not without some ray of the hopes with which his medical friends endeavoured to inspire him, he felt a very natural anxiety, during his long illness, that his share of the task might not be left unfinished, and so far his desire was granted; the literary part of the volume was written, and all the designs were reduced and drawn on the plates before his death, although he did not live to see the volume made ready for publication.

Had he lived to witness a favourable reception of this his first public effort as an archæologian and artist, he would in all probability have undertaken other works of a similar kind, and have prosecuted them with the ardour, perseverance, and ability which were a part of his character. An all-wise Providence has ordained it otherwise; his Widow and infant Daughter are left to deplore for ever their irreparable loss.

To his bereaved family, sincere and devoted friends, and the neighbourhood in which he exercised his profession, this volume will remain to mark his memory. The affectionate husband and father, the warm-hearted friend, and the intelligent, charitable, ever active, and considerate adviser of the sick in whatever station of life his services as a medical practitioner were employed, will long be remembered and mourned.

THOMAS McLEAN.

London: 26 *Haymarket, November* 1*st*, 1853.

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Miss YOUNG, Barnewell, St Andrew's, Northampton.

EDWARD FISHER, jun., Ashby-de-la-Zouch.

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read William Hewett	1426	(H F)
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I.

DEANERY OF BRACKLEY.

Aston-le-Walls.

Ashby Canons.

Boddington (Upper.)

Blakesley.

Chacomb.

Chipping Warden.

Greens Norton.

Newbottle.

Sulgrave.

Warkworth.

Wappenham.

ASTON-LE-WALLS.

St Leonard.

There is not much to admire in the style or execution of this brass, both being very far inferior to specimens of earlier centuries; it is nevertheless curious as giving us the character of costume of the period of James I. The stiff, unpicturesque, not to say ugly habits, worn both by man and wife, may be observed to have been inflicted also upon their progeny, who look like miniature representations of their parents. The design is as stiff and unartistical as the drawing is faulty; and shows how, by this time, the art of engraving brass effigies had become debased.

The principal effigy represented, that of Alban Butler, is habited in what appears to be the doublet with close sleeves, over which is worn the gown with falling sleeves, he is kneeling before a faldstool with his hands joined together in prayer; round his neck is worn a ruff, his head is bare; he is bearded and with his moustache.

His two wives severally appear in the head-dress called the Frontal, with a huge ruff projecting from the neck, in bodiced gowns, with full shirts, and the hands conjoined as in prayer.

The small effigies of five sons, represented in doublets, trunk hose, and short cloaks, with falling collars and bare-headed, and of nine daughters habited in bodiced gowns with collars, and French bonnets, are introduced by the sides of the principal figures, whilst the inscription is below.

The family of Butler (to one member of which this plate was engraved) was originally from Hertfordshire, and became connected with the Manor by the marriage of John Butler, Esq., to Margaret, heiress of Sir John Dudley, the grantee in the time of Henry VIII, A.D. 1541. The family of Dudley appears to have been seised of the Manor from the time of Henry III, by marriage with the heiress, daughter of Richard Lescinton, Lord of the Manor in the time of John.

Thus far to show the connection of the family of Butler with this Manor, but this notice must not be concluded without mention of one member of it, the celebrated Roman Catholic Divine, Alban Butler, born A.D. 1710. He was educated at the College of Douay, and became successively Chaplain to the Norfolk family, and was private tutor to the Hon. E. Howard. In 1766 he was elected President of the College of St Omers, and Vicar-general to the Bishops of Arras, St Omers, Iprez, and Bologne, and in these offices he continued up to his death in 1773. A fine portrait of him by Finden accompanies a work giving an account of his life and writings, written by his nephew, Charles Butler, Esq., of Lincoln's Inn.

HIC IACET ALBANVS BVTLER ARM DOMINVS HVI MANERII DE ASHTON IN LE WALLS QVI DVAS DVXIT VXORES PRIMAM SYBILLAM FILIAM SIMONIS RAWLEIGH DE THORNBOROWE IN COM: WARI: ARM. PER QVAM DVO DECEM HABVIT LIBEROS VIZ. QVINQ FILIOS ET SEPTM FILIAS: ALTRAM ISABELLAM FILIAM IOH: ODINGESALL DE ITCHINGTON LONGA IN COM PRÆDIC. ARM: PER QVA DVAS HABVIT FILIAS. OBIIT 23 DIE MENSIS APRILIS 1609.

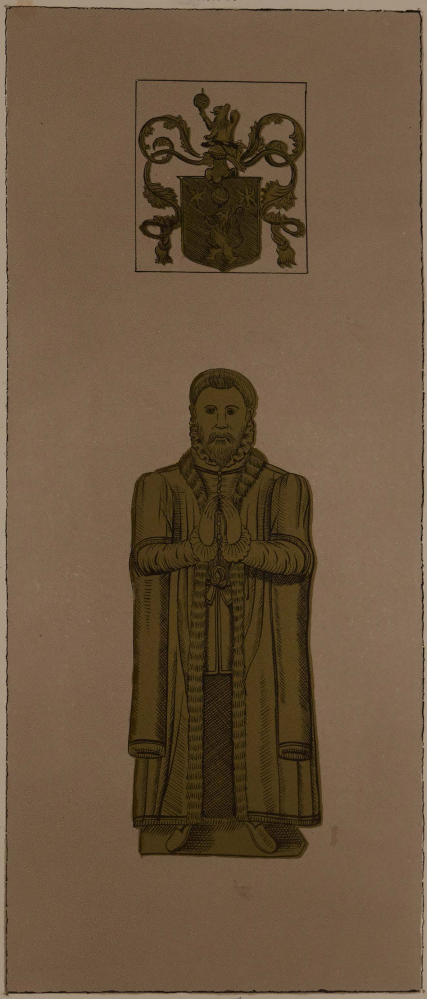
Scale ½

CANONS ASHBY.

St Mary the Virgin.

This slab, as will be seen by the accompanying fac-simile, has affixed to it two brass plates, the upper one having engraved upon it the Arms and Crest of Dryden—Az. a lion rampant, and in chief a sphere between two estoiles, or. The crest is a demi-lion sustaining in the dexter gamb a sphere, or. The lower plate depicts the figure of a civilian in the costume of the latter part of the sixteenth century, supposed to be the first John Dryden, grandson of William Dryden, the first recorded member of the family. He is bare-headed, but wears a beard and moustache closely trimmed. Round the neck he has the stiff ruff, and closely fitting the body the long doublet buttoned and tied round the waist by a sash, and ornamented at the wrists with ruffles. Over this a loose gown purfled with fur, having apparently long pendant demi-canon sleeves from the elbows; the gown completely hides the legs by extending as low as the ankles. The execution of this brass is tolerably good, and is a fair specimen of costume. It need scarcely be mentioned, perhaps, that it was to this family that the celebrated Poet belonged—to that branch of it settled at Aldwinckle, in this county, where he was born; the present owner, Sir Henry Edward Leigh Dryden, being descended from his brother.

Plate 1.



Scale 2 in.

UPPER BODDINGTON.

St John the Baptist.

At the entrance to the Chancel, inserted in a grey slab, lies the accompanying brass. It is to the memory of William Proctor, one of the Rectors, and who dying, according to the inscription, on the 29th of January, A.D. 1627, was interred here.

The figure is slightly turned to one side, and the hands are bare, conjoined as if in the attitude of prayer. The head, although much defaced, appears to indicate a closely-fitting cap, and the face is adorned with the full moustache and beard of the period of the early part of the reign of Charles the First. He is habited in a loose gown, with a facing apparently of velvet; it envelopes the whole person, but opening slightly at the neck, displays the closely-buttoned doublet, above which, around the neck, stands the stiffly-starched ruff; there are ruffles also at the wrists. The gown has the characteristic demi-canon sleeves hanging from the elbows.

The individual here commemorated held this living, together with that of Brington, in the same county, and was presented to both by one of the Spencer family, who were then, and are still, Lords of the Manor.

Plate 3.

HIC IACET DOMINVS GVLIELMVS PROCTER
QVONDAM RECTOR ECCLESIE DE BODDINGTON
ET BRINGTON QVI QVIDEM GVLIELMVS OBIIT
VICESSIMO NONO DIE MENSIS IANVARII ANNO DOMINI 1627.

Scale ½

BLAKESLY.

St Mary the Virgin.

The accompanying effigy, executed in memory of Matthew Swetenham, gives a good example of the armour worn during the early portion of the fifteenth century; it is entirely of plain plate, and consists of a conical bascinet, with a steel gorget, epaulières, with plain roundels in front of the arm-pits, escallopped condieres and laminated gauntlets; the taces of the breastplate are seven in number, quite plain, and crossed diagonally from right to left by a studded sword-belt, to which is attached, on the left side, a very long straight sword; the misericorde, or dagger, is seen on the opposite side. The legs are cased in cuisses and jambs of plate, and the feet in pointed sollerets, which, armed with long rowelled spurs, rest upon a lion couchant. The Knight wears a full moustache, and round the neck hangs a collar, which is fastened by a clasp.

There is no connection now to be found between this individual and his place of sepulture, but he was a person of some fame, being bow-bearer to Henry the Fourth, and appears to have had a lease of the neighbouring Manor of Weedon Pinkeney from Ann of Bohemia, Queen of Richard the Second, who held the manor in dower.

Plate 4.

Hic iacet galbeus Wlelenham quondam portitor Arcuar
Armiger illustrissimi Regis henrici quarti qui obiit xxiii die
Mensis Decembr Anno dñi Mo cccc xvi cui aie propicietur deus Amen

Scale $\frac{1}{4}$

CHACOMB.

St Peter and St Paul.

This brass was executed, as the inscription indicates, to the memory of Michael Fox, Citizen and Grocer, of London, the Grantee of Chacomb, in the time of Henry the Eighth, A.D. 1543. It was evidently laid down prior to the decease of the individual whom it was intended to commemorate, as the blanks left in the inscription for the insertion of the exact dates of the century (sixteenth) in which he died were never filled up. From other sources, that event appears to have taken place on the 29th January, A.D. 1568 (10 Elizabeth).

In the dexter corner of the slab, at top, are the Arms of the City of London, and opposite to them, in the sinister corner, a shield much broken, but what appears to represent the Arms of the Merchant Adventurers. At the dexter corner below is his characteristic merchant's mark, a cognizance adopted so frequently by those engaged in commerce, who were at that period denied the privilege of armorial bearings. The mark or monogram, as usual, bears some rude resemblance to a ship's mast and flag, but at the same time the letters, M. Fox, can be traced in the design; the shield at the fourth corner has been torn away.

On the centre brass is engraved the conventional representation of the Trinity, as delineated in the fifteenth and sixteenth centuries; the Almighty Father crowned, with a nimbus round the head, with two fingers and the thumb of the right hand uplifted, the other two fingers being closed. The left hand supports the image of the Crucified, round the head of which is a nimbus, and whose feet rest on a globe, and above whose head the Holy Spirit is represented in the form of a dove. Above is a sentence from the Litany, "Oh holy, blessed, and glorious Trinity, three Persons and one God, have mercy upon us miserable sinners."

These representations of the Trinity do not occur previous to the fifteenth century, and are rarely found on sepulchral brasses.

It may be observed, upon looking at the shield bearing the merchant's monogram, or "mark," that it has in all probability been loosened from the slab since its original insertion, and upon being replaced, has been fixed upside down.

O holy blessed & gloryns trinite, thre persons and
oue God haue mercy upon us miserable sinners

In the name of the lorde I desyer you of yo' Charyte for the Soule of
myghell fox Eytyzen & Troc' of London & patron of this Churche & for y
Soules of mare & Clemens hys wyff Richard Antony & John hys sonnys
Anne Alice Jone and Alys hys Dowghter & whyche Myghell Decessyd
the day of ni the yere of oure lorde God a M
ccccc on whse Sowles & all Cyysten soules Jhu haue mcy

Scale 1/6

CHIPPING WARDON.

St Peter and St Paul.

This figure of an ecclesiastic is in memory of William Smart, formerly Rector of this Church, who died and was buried there A. D. 1468; he is represented in the eucharistic vestments, consisting of the Amice, whose embroidered Parure or apparel appears as a collar round the neck. The outer vestment is the chesible, slightly pointed in front; beneath this, hanging down in front, may be seen the ends of the stole, a narrow scarf of rich embroidery worn over the shoulders, and which was originally called the orarium. The alb appears beneath the chesible, with the embroidered apparel attached to the front of the skirt; from the left wrist depends an embroidered and fringed scarf, called the maniple.

Although this figure is but small, both design and execution are good, the folds of the vestments being easy and flowing, and their difference clearly marked out.

Plate 6.

Scale $\frac{1}{2}$

CHIPPING WARDON.

St Peter and St Paul.

This brass, although in a very mutilated state, affords a good example of the costume of the period in which it was executed. The short cloak of the man over the doublet and full hose are too familiar to require any description. There is nothing at all remarkable about the female figure, excepting that she wears the close-fitting cap, called the "Paris hede," attached to which is a flowing veil; the body appears in the high gown, tied with a sash round the waist. Beneath the principal effigies and inscription are nine small kneeling figures of female children, whilst the matrix which contained the figures of male children is left, the brass having been abstracted. The costume of the daughters is an exact counterpart of that of their mother, with the exception of the veil.

No satisfactory trace of the family to which these individuals belonged can be discovered, but it appears that one of the Rectors (Henry Warde) was presented to the living by Abel Makepiece, A. D. 1584, who was most likely of the same family as these to whom this memorial was laid down.

The execution of this brass, both in design and drawing, is very poor, and partakes of the debasement exhibited by the memorials of this period, but, although wanting in artistic merit, compared with other specimens of this handicraft, it ill deserves the sad neglect into which it has been allowed to fall.

Plate 7

Here vnder lyeth the body of Richard
Wakepeace gedwon who had Ihaedu
Dorothy his wife vn lonnes Fœdvghters
he being of ỳ age of lxvm yereg deceased ỳ
n of Decemb' m ỳ yere of o lord god 1584.

Scale $\frac{1}{4}$

GREEN'S NORTON.

St Lawrence.

This beautifully executed brass is the only remaining memorial out of a large number once placed in this Church in honour of the celebrated family of the Greens, and although not quite perfect, preserves sufficient of its original beauty to show the costumes of the times and the excellence of its workmanship.

This family, who conferred their surname upon the place, which it still bears (that of Green's Norton), originated at Boketon, Bucktown, or Boughton, in Northamptonshire, and, curiously enough, the circumstance of a spacious green at that place gave the name to the *family*, which in its turn was prefixed to the name of the *place*, at Norton. Thus, in the time of King John, Alexander de Boketon is found at Boughton green ; and, subsequently, one of his descendants, Thomas Boketon, commanded his son Henry to take the name of Green, in allusion to the particular feature of their lordship. This Henry Green was Lord Chief Justice in the reign of Edward the Third (A. D. 1364), and he purchased the lordship of Norton, now called, from him, Green's Norton ; his descendant, four generations afterwards, is the one to whom this brass was engraved, Sir Thomas Green. This last-mentioned knight married Matilda, daughter of Sir John Throgmorton, of Coughton, in the county of Warwick, who survived him, and the date of whose death is not inserted in the inscription, as will be perceived upon reading the copy of it below.

The Knight is bare-headed, and, in the fashion of the time, his hair is closely cropped, his head reposes on a tilting helmet, the crest of which has been abstracted. He wears a suit of plain plate armour, with escalloped pass-guards. At the right shoulder may be noticed the lance-rest screwed on to the breast-plate. The neck is defended by a gorget of mail. The taces of the breast-plate have tuilles attached to the lowest plate by buckles, and between the tuilles appears the apron of mail; the coudieres or elbow-pieces are large and fan-shaped. The lower limbs of the figure are also encased in plate cuisses, genouilleres, jambs, and sollerets, the latter being pointed with gussets of mail at the instep. At the left side hangs a long straight sword suspended from a double belt, to which is also attached in front a dagger. To the heels of the sollerets are fastened rowelled spurs, and the feet rest on a talbot couchant.

The costume of the lady is very singular and far from inelegant. She appears in the garb of a widow. Over the head is worn a long flowing veil, underneath which, and covering the face closely at the cheeks, she wears the plaited barb, concealing in front the neck and chin. Over the shoulders falls a long mantle, secured across the breast by a triangularly arranged cordon and tassels. The gown fits closely to the figure as low as the waist, from which it depends in ample folds ; and on the train formed by it, at her feet, rests a small talbot with a bell collar; the sleeves, which seem plain, are somewhat wide at the wrists, and exhibit within the closely-fitting sleeves of an under robe. The figures of the children, which were originally four in number, have disappeared, with the exception of one girl, Elizabeth ; two of the shields have also been torn off, those remaining are of Green and Mablethorpe, and Green and Ferrars.

The inscription which surrounds the figures is as follows:

Hic jace't Thomas Grene, miles, d'n's de Norton, et Matild' ux' ei', qui vero Thomas fuit fili' et heres Thome Grene, milit', d'n de cad'm, & Philippe ux'is eius filie Roberti d'ni Ferrarris de Charteley et Elizabeth uxoris eius, filie Thome d'ni le Spencer, qui quid'm Thomas Grene pater prefati Thome Grene fuit filius & heres Thome Grene, militis, d'ni de Norton pred'ca & Marie ux'is eius (filie) Ric'i d'ni Talbot & Ankerete uxoris eius, filie & heres Joh'is d'ni Strange de Blakmere, qui qui'd'm, p'fatus Thomas filius p'd'cor Thome & Philippe obiit IX die mens' Septembris Anno d'ni Mill'mo CCCCLXII. Et p'fata Matild' una filiarum Joh'is Throkmarton, Armigeri, quond'm Subthesaurarii Angl', obiit .... die mens' .... Anno d'ni CCCC .... qu' aiabs p'piciet' deus. Amen.

Plate 9

GREENS' NORTON.

St Lawrence.

This is the only remaining portion of what once formed a very large brass, engraved to the memory of Thomas Green, and Mary Talbot, his wife. The high tomb, on the covering slab of which it was originally placed, has entirely disappeared, this figure lying now on the ground in the north aisle.

The lineage of the Greens has been fully entered into in describing the former memorial, but this lady comes from a different family. She was one of four daughters "of Ricardo Talbot de Blackmere," or "Ricardo de Godricke Castell," as he was designated in his summons to Parliament, in the reign of Richard the Second (A. D. 1387.) This family of the Talbots, now Earls of Shrewsbury, deduce their descent from a period antecedent to the conquest, and the Barons Talbot were amongst the most powerful of that class when it virtually ruled this kingdom; it was the great grandfather of the husband of this lady who was involved with Thomas Plantagenet, Earl of Lancaster, in the execution of Pier de Gaveston, Earl of Cornwall. The marriage of one of the Greens with her shows the high esteem entertained for the family at that period.

The lady wears as a head-dress a closely-fitting cap with long lappets, the hair being combed entirely back out of sight. She is enveloped in a high-bodied gown, fitting close to the body as far down as the waist, from which it descends in easy folds to the feet, entirely concealing the latter. Round the waist is buckled a jeweled band, the pendant extremity of which hangs almost down to the ground; it is worked at the end and terminates with what appears to be a metal ornament. The cuffs of the gown are purfled with fur. At the neck is seen the upper edge of an under garment.

The plate, although very much ill-used, was never of such good workmanship as that of Sir Thomas Green, previously described.

Plate 8.

Scale $\frac{1}{2}$

NEWBOTTLE.

St James.

On the north side-wall, within the rails, in the chancel of this Church is an altar tomb, of purbeck stone, over which is an arch of free stone, within which arch, on the wall at the back, this Brass is affixed.

The figures represent a man and his two wives, behind one of whom are nineteen children, all kneeling. The man is habited in a close-fitting doublet, open at the neck, where a shirt, plaited up to the throat, is visible. Over the doublet is worn a handsome loose cloak, with long pendant sleeves, having holes above for the insertion of the arms, which are thrust through them. The cloak is lined with fur, and it is rolled back as a sort of large collar and edging from the shoulders to the feet His hands are raised and the wrists are adorned with ruffles.

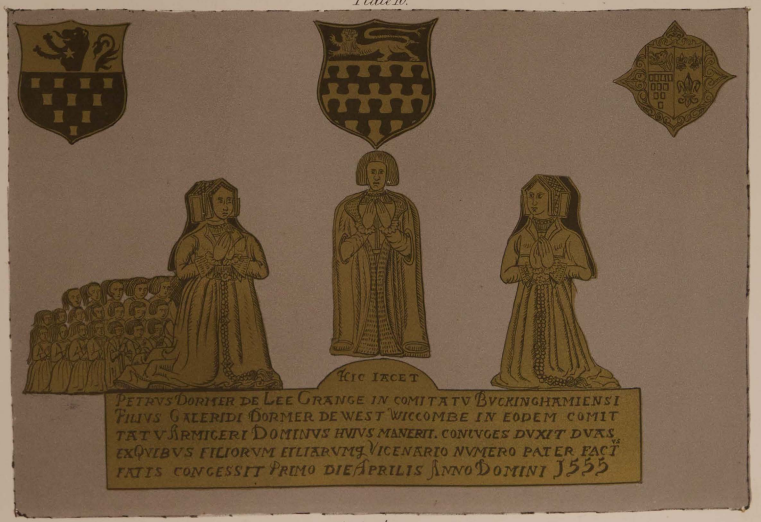
The wives severally wear the pedimental head-dress and veil. They have a gown fitting tightly to the arms and body, open at the throat, with a roll-collar, displaying, beneath the top of an under-garment, a petticoat, surmounted, in its turn, by a plaited chemisette. Around the waist is worn an ornamented girdle, very long, and pendant to the ground, where it terminates in a large tassel. At the wrists they have ruffles and large cuffs of fur.

The effigies of the eight sons and eleven daughters kneel behind the dexter female figure. The boys wear loose tunics, somewhat like the parents, and the girls are habited in close caps and veils, with gowns similar to the mothers, secured round the waist by a band and buckle.

Over the heads are inserted three shields, each differently charged.

A drawing of the tomb itself forms the frontispiece of this work.

Plate 10.


HIC IACET
PETRVS DORMER DE LEE GRANGE IN COMITATV BVCKINGHAMIENSI
FILIVS GALERIDI DORMER DE WEST WICCOMBE IN EODEM COMIT
TATV ARMIGERI DOMINVS HVIVS MANERII. CONIVGES DVXIT DVAS
EXQVIBVS FILIORVM FILIARVMQ VICENARIO NVMERO PATER FACT
FATIS CONGESSIT PRIMO DIE APRILIS ANNO DOMINI 1555

Scale $\frac{1}{2}$

SULGRAVE.

St James.

This brass, the remains of which lie attached to a grey slab in the nave, is remarkable as commemorating an ancestor of the great Washington, one of the founders of the American Republic. The individual to whose memory, and to that of whose wife and family this memorial was executed, was Lawrence Washington, who married Anne, daughter of Robert Pargiter, of Gretworth, Northants; and it appears that the decease of his wife gave occasion for the laying down of the brass, as the date of her death (A.D. 1564) is the only one inserted, blanks, which were never filled in, having been left for the insertion of the husband's decease, which, from other sources, seems to have occurred A.D. 1583. It was John Washington, the descendant of this family, who emigrated to America about 1657, and who was the great-grandfather of George Washington, the first President of the United States.

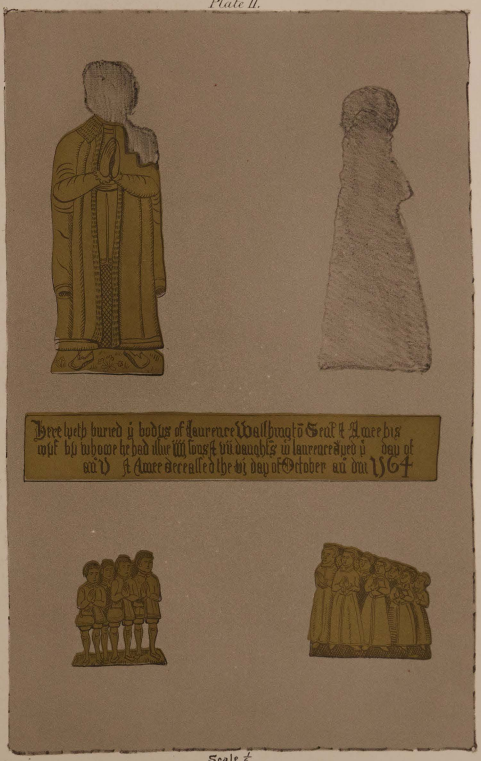
All that remains of the brass now, as will be seen, is the mutilated figure of the man, the inscription, and the effigies of four sons and seven daughters.

The costume is that of the civilians of the 16th century. A close-fitting doublet, a large loose gown, with demi-canon sleeves purfled with fur.

The girls wear a close-fitting cap, and a gown secured round the waist with a band. The boys wear large doublets, knee breeches, and long hose. Each has his gypcière at his girdle.

The inscription is in English.

Plate II.


Here lyeth buried ÿ bodys of Laurence Wallhag tō Seall & Amee his
wyf by whome he had iiij sonys & vij daughtrs w laurence ded ÿ day of
aū D & Amee decealled the xij day of October aū dm V64

Scale $\frac{1}{2}$

WARKWORTH.

St Mary the Virgin.

This female effigy, which, according to Baker, originally had as a companion figure that of her husband, and was then in the nave, is now in the south aisle, and by itself. This lady was Amabilla, daughter of Sir Thomas Green, of Green's Norton, and second wife of "Monsieur John Chetwode, Chevalier," Sheriff of the county of Northampton, 3 Henry IV (A.D. 1401). The ancient family of Chetwode, of Bucks and Stafford, and who refer their descent antecedent to the Conquest, became connected by marriage with the Lyons of Warkworth, in the reign of Edward III. Elizabeth Lyon, the heiress of Warkworth, marrying Sir Nicholas Chetwode, of Chetwode. From this union sprang the "Monsieur John Chetwode," the husband of the lady whose memorial this is.

The lady wears a veiled head-dress, the folds of which hang over the upper part of a long gracefully-flowing mantle; under this mantle, which is fastened across the breast by a double cordon, she wears a gown fitting close to the body as far as the waist, and below that, disposed in large folds, to the feet. The sleeves of the gown are tight and spoon-shaped at the cuffs, partly covering the backs of the hands. A small dog or talbot, with a belled collar round its neck, is seated on the lower folds of the dress.

The inscription below is as follows :—

Hic jacet D'na Amabilla ux. nup. D'ni Thome Strange
Milit pus conjux d'ni Joh'is Chetewode militis juxta
quiesce't que obiit VIII die Septembr' A°. d'ni M°. CCCC°. XXX.
cui a'ie p'cibz b'e Marye cu o'ib s'etis p'p'iciet' altissim. Amen.

Plate 12

hic iacet dña Amabilla vx quondam dñi Thome Stange
militis quondam dñi Johis Thelelwode quondam iusticiarii
quelcet que obiit viij die Septembr' A dñi m ccc xxxvij
cui aie propicietur deus Amen

Scale $\frac{1}{4}$

WARKWORTH.

St Mary the Virgin.

This brass commemorates Sir John Chetwode, son of Sir John Chetwode and the lady on the preceding plate. He is habited in a complete suit of plate armour, and wears a conical bascinet with a small aperture showing the face, and resting on a steel gorget. Plain roundels appear in front of the shoulders, over which are epaulieres. At the elbows are fan-shaped coudieres. The hands are covered with steel gauntlets. The breast-plate is skirted with taces of plate cuisses, genouilleres, jambs, and sollerets, to the latter of which are affixed the rowelled and long-necked spurs of the period, which complete the suit. At the left side hangs a long sword, suspended by a studded belt, and at the right is the *miséricorde*. The figure rests on a lion couchant.

The inscription runs as follows:—

Ici gist John Chetewode, le fils de John Chetewode chr' qui morist le x, jour de Junn, l'an de grace MCCCCXX, de quy alme tout puissant dieu eit m'ci. Amen.

Sic na' du' vixit d'no p'cib b'n dixit p'r de celis deus miserere nobis.

Plate 11.

Scale $\frac{1}{4}$

WAPPENHAM.

St Mary the Virgin.

This small remains of what has evidently been a very handsome memorial lies in the centre aisle of the nave, and the slab, to which it is still loosely fixed, bears the matrices of four shields at the corners, and an inscription beneath the figure. The figure wears a pointed bascinet with raised visor; and from the mouth issues a label with the words "*Ihu m'cy Ihu m'cy*" inscribed upon it. He has a gorget of mail, pauldrons with escalloped pass-guards, and large condieres also escalloped. There is a lance-rest screwed on the right side of the breast; and the hands, which are conjoined as in prayer, are covered with the plate gauntlets peculiar to the latter half of the fifteenth century, and from their position afford a correct example of the construction of these protections for the hands and fingers. All the rest of the figure is unhappily gone, but, judging from what is left, the whole must have originally formed a very fine memorial.

Plate 13.

Scale 1

Fig. 4. Brass Figure from Wappenham, Northamp.^r p. 179.

WAPPENHAM.

St Mary the Virgin.

These two effigies are affixed to a slab, near the east wall of the south aisle ; and had originally an inscription beneath them, and four shields, one at each corner of the stone—all of which have disappeared.

The figures are erect and slightly turned towards each other ; and, by their costume, are of the latter part of the fifteenth century. The man is bare-headed, with his hair clubbed; the hands uncovered, and raised in the supplicatory attitude so usual. He wears plate armour, consisting of breast-plate, with tapul ; pauldrons, with pass-guards ; and the usual plate over the arms. At the neck appears the mail gorget. The taces of the breast-plate have tuillettes attached to them, and below these is seen the shirt of chain-mail, slit up in front. The legs are encased in plate. Cuisses, genouillères, jambs, and broad-toed sabbatons, from the heels of which rowelled spurs project, form the defensive armour of the lower limbs. A clumsy sword crosses behind from left to right, and the misericorde or dagger projects at the opposite side.

The female wears the pedimental head-dress ; a high-bodied, tight-sleeved gown, purfled at the wrists with fur ; a broad band encircles the waist, and is fastened by two large bosses, or buckles, from which it depends about half way to the ground, and terminates in an ornament or pomander. The bottom of the dress is also edged with fur. The execution of the whole is very coarse, and almost a counterpart of several others in the same church.

Plate 15

Scale ½

WAPPENHAM.

St Mary the Virgin.

These two figures are fixed to a slab in the south aisle, and had originally four shields, one at each corner of the stone, but they have all been abstracted.

No description of the costume is necessary, as they are similar to those on the preceding page ; the only slight variety that occurs is in the band, (which is fastened round the waist of the female figure), being secured by a large single buckle, and having a long and apparently embroidered end.

The family of the Lovetts were of ancient extraction, dating back to the time of Henry II, and became possessed of this manor in exchange for that of Oakley. We find them connected by marriage with the Shirley family, and so Earls of Ferrers ; and, subsequently, other branches with the De Burghs Marquisses of Clanricarde, the Marquis of Huntingdon, and the Marquis of Hastings. The Lord Chief Justice Billing, to whose memory there is a splendid memorial remaining, was also united by marriage with the Lovetts.

Plate 16.

Scale ¼

WAPPENHAM.

St Mary the Virgin.

This effigy of a female is affixed to a slab in the east part of the south aisle, the figure and inscription alone remaining ; the four shields, at the respective corners, having been abstracted. It is in memory of Constantia Butler, a sister of Henry Veer. Of neither family now can any satisfactory record be discovered.

The figure is erect, and slightly turned to one side; the hands folded as if in prayer. On the head is the pedimental head-dress with its wired lappets. A close-fitting gown, with high boddice and tight sleeves, envelopes the form and falls in ample folds from the waist to the ground ; it is edged at the bottom with fur. The cuffs are also purfled with fur, and around the waist is buckled a broad band, from which hangs a pomander.

The execution of this brass is rather coarse, and exactly similar in design and attitude to others in the same Church, bearing strong evidence of having been executed by the same artist, and from one pattern.

Plate 17.

Scale ¼

There is also in the south aisle of this church the matrix of a single figure, surmounted by two shields, and with an inscription beneath the feet. This latter is the only part that now remains, with the exception of a small portion of one shield, very much defaced and quite impossible to be deciphered. The inscription runs thus:

Here lyeth the bodie of Thomas Lovett, late of
Astwell, Esquier, who deceased the xxviiiᵗʰ day of
September in the yere of our Lord God, 1586.
Which Thomas had issue by Elizabeth his wife
Jane married unto John Shirley, Esquier.

According to Baker, the shield, of which a portion very defaced still remains, bore "Quarterly, *Lovett* and *Turville*, quartering 1 *Billing;* 2 *Gifford;* 3 (Az.) a bend cotissed (Ar.) between six martlets (O.) *Tonge;* 4 per pale (O. and G.) a chevron (Erm.) . . . . . 5 (Ar.) a chief indented (Az.) *Crauford;* 6 (Ar.) a cross engrailed (G.) *Green of Drayton;* impaling, quarterly, 1 and 4, (Ar.) on a fesse (S) between three lions' heads erased (G.) and as many anchors (O.) *Fermor ancient*, 2 and 3, per pale indented (Ar. and O.) a chevron between three escallops (G.) *Brown, of London.*"

The matrix of the figure measures thirty inches in length.

WAPPENHAM.

St Mary the Virgin.

Judge Billing, to whose memory, with that of his lady, this splendid memorial brass was laid down, was Lord Chief Justice in the reign of Edward IV.

The judge is habited in his legal robes, with close wig and loose gown. His hands are bare and raised in the attitude of prayer; but a portion of the metal below has been abstracted, so that the figure is imperfect. He wears a loose, flowing gown, purfled with fur at the collar and down the edge, with wide sleeves edged apparently at the cuffs with lawn, beneath which the tight cuffs of an under-garment are just visible.

The lady wears the wired head-dress, and is robed in a high-bodied gown, edged at the collar and down the front, to the stomacher, with fur. Round the waist is a somewhat broad band, below which the gown falls in straight folds, the lower portion and feet having been, like that of her husband, abstracted. The sleeves are tight, and terminate at the wrists in large cuffs purfled with fur. The hands are bare, and, like those of the judge, raised in prayer. The figure is turned sideways towards the husband.

The whole of the effigies of the children (of which there were nine), with the exception of one, have been torn off. The inscription, however, although loose, still remains in the church. The stone to which this memorial is affixed is diapered, as it were, with a number of labels, a few of which remain; they bear inscribed upon them, alternately, "J'hu mercy," "Lady helppe;" and there were four shields at the several corners, all of which have vanished.

The execution of this brass is singularly bold and striking, and, from the style of it, probably was a faithful portrait of the judge and his lady.

This memorial was originally in Bittlesden Abbey, Buckinghamshire, but, at the dissolution of that foundation, was taken up and transferred to this church.

Jhu mercy
Jhu mercy
Jhu mercy
Jhu mercy
Jhu mercy
Jhu mercy
Jhu mercy
Jhu mercy
Orate pro aiabs Thome Pullman militis quondam Capitalis Justic dñi Regis ad pleta coram ipo
Rege tenend et Katerine uxoris ejus quidem Thome obiit vi die mensis Aprilis Anno dñi MCCCLxxxx pmo
Et dicte Katerine obiit xxiii die mensis Aprilis Anno dñi MCCCLxxxx quor aiabs ppicietur deus. Amen.

Scale 1

II.

DEANERY OF DAVENTRY.

Ashby St Ledgers.

Charwelton.

Dodford.

Fawsley.

Newnham.

Norton.

Staverton.

Woodford.

ASHBY ST LEGERS.

St Leodegarius.

This is a curious specimen of Brass, the figure being in the kneeling, instead of, as was the usual custom, the recumbent position. The head uncovered exhibits the club mode of cutting the hair, prevalent about the latter part of the 15th century; the neck shows the Hausse-col, and the divided apron of mail appears below the Tuilles, which are just visible beneath the lower edge of the tabard. This latter garment, which is sleeveless, presents the arms of the Catesby (argent, two lions passant, guardant, sable, crowned, Or), clearly demonstrating the family to which the person, whose effigy it is, belonged, although all vestige of the name of the individual is lost. The field still shows traces of the white metal with which it was originally filled (that portion which is black in the accompanying drawing), such having been the practice where the field was argent. The Tabard being, as just stated, sleeveless, exhibits the arms encased in plate armour, with Coudières at the elbows. The hands are uncovered. The sword is straight, and shorter than usual, most probably depicted so to suit the kneeling position of the figure; it has the exceedingly ugly thick handle common to Brasses of that time. At the left side appears the misericorde, which is unusual, it being mostly shown at the right side in monumental Brasses.

The legs are encased in plate armour, with genouillières at the knees, and on the feet are the ugly broad-toed sabbatons of the period; about the commencement of the 16th century. From the directions given in his will by George Catesby, the son of Richard's favourite, this effigy may, with some degree of certainty, be attributed to him; if so, its date would be the 21st of Henry VII (A.D. 1505).

Plate 18.

Scale $\frac{1}{2}$

ASHBY ST LEGERS.

Leodegarius.

This beautiful canopied brass is in commemoration of Sir William Catesby and his wife Margaret, and is, as the inscription states, of the latter part of the 15th century. It has originally been of most elaborate and tasteful execution, as the remains still testify. The Knight is in his tabard, with his arms emblazoned upon it, which are repeated upon his shield above; while upon the lady's mantle are emblazond those of *her* family, which are also upon a shield in the spandril of the canopy over her head. Beneath the feet are the effigies of their children.

This Sir William Catesby was the favourite of Richard III, on whom, with Lord Lovell and Sir Richard Radcliffe, the memorable distich was made,

"The Cat, the Rat, and Lovell our dog,
Rule all England under the Hog;"

the Hog, or rather Bear, being one of Richard III's supporters; he was engaged on the field of Bosworth, and taken prisoner and in the end of the same year attainted of high treason and beheaded. In his will he directed this memorial to be set up over his body, which "is to be beryed in the Church of St Leger in Aisby." His estate was, of course, forfeited to the Crown; but his son, George Catesby, got a reversal of the attainder and a restoration of the estate. 11th Henry VII (A.D. 1495). He died A.D. 1505, and there is a curious item in his will, in which, directing his body to be buried in the chancel before the image of the Holy Trinity there, he orders that two marble slabs shall be bought, the price of each to be 6*l.* 13s. 4d.—one to be placed over his father and mother and the other over his own body.

The great-grandson of this last Catesby (Sir William) was cited before the Star Chamber in 23rd Elizabeth (A.D. 1581), for celebrating mass and harbouring Jesuits, of which offence he was convicted; and his son and successor, Robert Catesby, was the well-known originator of the Guy Fawkes conspiracy, the history of which is too familiar to all to bear repetition. The only thing worth noticing here is that the Chamber, still bearing the name of the Plot-Room, where the conspirators met is carefully preserved in the same condition as on the day when last made use of by them.

The effigy of Sir William Catesby is represented bare-headed, his hair long and clubbed; round his neck is the Haussecol of mail. His body-armour is covered by the tabard, and only the coudières and vambraces, which protect the lower part of the arm, are visible. Plain cuisses, genouillères, jambs, and broad-toed sabbatons protect the lower limbs. The sword appears at the left side.

The lady wears the pedimental head-dress and veil, a high-bodied gown, conforming to the figure down to the waist, from a girdle, around which is suspended a pomander box. In front of the bosom a pectoral cross is worn. No cordons appear to connect the sides of the mantle, which is elaborately emblazoned with the arms of Zouch and Cantilupe.

Beneath the effigy of the Knight are three small figures of boys, in long side gowns, and beneath that of the lady two small figures of girls in pedimental head-dresses and close-fitting gowns.

The figures are surmounted by two elaborately worked ogee canopies, crocheted on the exterior, with a cinquefoiled arch within: portions of this tabernacle-work have been abstracted. The inscription forms the base of the design.

hic Jacet Willūs Fatelhpdraig & Margareta ux eius qui quo Will obiit
Decimo die mensis Augusti anno dñi millēoCCC. Octogesimo quinto Et
predicta Margareta obiit vm die mensis Octobris eiusdē anno dñi quadri
CCCCLXXXIIIIm Quorum animabus propicietur deus Amen.

Scale ½

ASHBY ST LEGERS.

Leodegarius.

This memorial is canopied, but of a much plainer description than usual; it is constructed of two compartments, one small above, and one rather larger below, the base of the lower one being formed by the inscription; beneath which, respectively arranged under the father and mother, are the effigies of four boys and twelve girls. In the upper compartment remains the matrix of a portion of this brass, which, by its shape, appears to indicate the effigy of the Virgin and child; but, whatever the subject was, it has totally disappeared. In the lower compartment are the figures of a civilian and his wife, in the costume of the 15th century. The man is habited in a loose flowing gown, with hood and large full sleeves; he is bare-headed, and his hands, also bare, are raised in the attitude of prayer. The woman wears a hood and veil, and a long, full gown, perfectly loose, excepting round the waist, where it is confined by a girdle; at the wrists are some sort of cuffs. From the man's hand proceeds a label with the inscription, "Parce nobis d'ne," and from the hands of his wife issues one inscribed "Miserere n'ri d'ne." The effigies of the boys below are like their father, clad in loose gowns, buttoned up the breast; but the girls wear a close hat as a head-dress, and in this respect only differ from their mother in costume. The tabernacle-work is plain and rather coarse; but the brass, as a whole, gives a fair specimen of lay costume of the middle of the 15th century. All connection, however, of the individuals commemorated with this locality has vanished.

Plate 22.

Hic iacet Thomas Stokes armig qui obiit xviii die
Aprilis anno dñi millo cccc xvi. et Elena ux
eius, ac pueri eorundem: quar aiabs ppicietur deus Amen.

Scale $\frac{1}{4}$

ASHBY ST LEGERS.

St Leodegarius.

This effigy is, as the inscription beneath details, in memory of William Smyght, formerly Rector of Oxhylfe and Eldtoftt, two places not now to be found in the list of benefices; and the connection between this individual and the place of his interment can but be conjectured. Probably, as we find that in the year 1471 one Thomas Smyth was the officiating priest here, this William Smyght may have been a relative of his, and hence his memorial here—this, however, is mere supposition. The brass bears date A.D. 1500, and is but of coarse execution, and from its position has been sadly defaced. The figure is bare-headed, with full, curly hair; the features are all but destroyed. The hands are in exceedingly bad drawing, and uplifted in the supplicatory attitude. He wears a long, full surplice, with straight, loose sleeves, showing, at the wrists, the lighter cuffs of an under garment; it is open at the throat, and slightly so down the breast, and seems to have a straight, stiff collar. Over the left shoulder appears to be hanging one end of the hood, the other end depending over the opposite side. The feet rest on a diapered ground, beneath which is the inscription.

Plate 19.

Hic jacet dns Willms Swoght quondam Rector ecclie de Oxlhylfe
ac etiam Rector ecclie de eldtoft qui obiit quarto decimo die mensis
Februarii anno dñi millmo v decimo cui oīe ppicielur dēus amē.

Scale ½

CHARWELTON.

Holy Trinity.

This is the remains of a very fine specimen of the brass memorials of the 15th century, and, although much broken, still testifies to the magnificence of those "Merchant Princes," who are the backbone and sinews of our country. It was executed to the memory of Thomas Andrewe, merchant, and his wife, as may still be decyphered from the inscription which runs round the edge of the slab. It lies, unfortunately, in the middle of the centre aisle, near the chancel, and its position has rendered it liable to the constant attrition of the many nailed boots that have passed over it for nearly four centuries. The slab is a very large one, being 3 feet 6 inches wide, by 9 feet 6 inches long, and round the extreme edge runs a border, with an inscription in bold characters ; part of this is gone, but what remains is sufficient to show the boldness of the lettering. At the four corners respectively were the symbols of the four Evangelists, two and part of a third still remain, and in the bottom fourth of the surrounding metal is the shield of the family. A double canopy of elaborate tabernacle-work, pedimented and with crotcheted finials, is within the marginal inscription, and around the principal figures, and over it, is the crest, with the shield and supporters for Andrewe. The helme remains, the crest (a negro's head, proper) is gone. The canopy is mainly divided into two compartments, which are each subdivided into two more, and each figure stands under these two latter subdivisions. At their feet is another inscription, thus :

En Thome ossa Andrewe hec co'tinet fossa : de terra facta p'tinus in terra redacta : civib's s'c'or : me jungat rex angel' . .
Margeria consors sternitur sub isto coloso : a'i'am set linquens deo sibi trino : uno migra'tes i'spe tecum in etern' gaud' . .

And below this an arched canopy, under each compartment of which stands the effigy of a child—five sons and three daughters.

The man is habited in a merchant's gown, purfled and faced with fur ; it has a stand-up collar, and is loose in the sleeves and at the wrists ; an under-garment appears at the latter place and at the neck. Round the waist is cinctured a girdle, from which depends a gypcière and a rosary. His feet rest on a dog and a lamb.

The lady wears an ermine hat with large pendant lappets ; she is habited in a long gown, bordered at the neck and bottom with fur, which is drawn up over the left arm and displays a fringed under-garment or petticoat. The sleeves are tight to the wrists, where they are spoon-shaped, and prolonged over the backs of the hands, which latter are uncovered, and the left one shows the wedding ring.

The effigies of the eight children are nearly counterparts of their parents.

Plate 24

Hic iacent Thomas Andrebe
Margeria
Ea Thome ejus Andrewe hec cohopt bona & de terris ibidem plang in perpetuu & reddidit me cum ea
Margeria coniuge mea iacentibus sub hoc lapide cuius dei ibi tam requiescat
anno domini millesimo cccc xxxvii

CHARWELTON.

Holy Trinity.

This exceedingly fine brass lies in the centre aisle, and is nearly 7 feet long by 3 feet 6 inches wide. Around the slab runs a marginal inscription, which is partly broken away ; it had originally a shield at each corner, but two only remain, the one at the dexter side, at the top, Andrewe, and the one at the sinister corner, Andrewe impaling Knightley.

The Andrewes became possessed of this manor in the time of Henry VIII (A.D. 1536), and by their successors, the Adamses, it was sold to the Knightleys, the present lords of the manor. The Andrewes were also connected by marriage with the family of Knightley, as the inscription and arms on this brass testify, and the individual here commemorated is Emma, daughter of Richard Knightley and wife of Thomas Andrewe, the eldest son of the Thomas Andrewe of the preceding plate.

The man is represented in a suit of tournament armour, with his head bare and resting on a tilting helme. He wears pauldrons, coudières, vambraces, and undivided gauntlets ; a breast-plate with three taces, below which are tuilles and an apron of mail. The lower limbs are encased in jambs, genouillères, and obtuse pointed sollerets without spurs ; his feet rest upon two dogs. At the right side is a dagger or misericorde, and hanging from a diagonal belt at the left is a long straight sword.

The lady is the exact counterpart, both in costume and position, of the one described in the preceding plate. Above their heads are the crest and arms of Andrewe, and beneath their feet this inscription :

Hanc homo et petram precib's precor aspice sacris. p'tale metam penes reddamur ab atris princeps celestis prece factus catholicor' letis nos festis agros co'junge polox'. Ame'.

Under this is a shallow arched canopy, under each compartment of which are the effigies of the children, four sons and seven daughters.

Margaret lies beneath this stone
Thomas Audley Jun. Esquire Married Margaret the Daughter of Thomas Seymour Esquire
Sub Isto Lapide
Scale 1

Have homo et petram precibz precor aspice terrigz ꝑ tale metamorphz redeamur ab atrijs
principijs celestijs prece factijs catholicorz letijs nostrijs egrijs cõmige polorz aule.

Quo gradu quo ordine vocatus
Hic gradu hoc ordine tumulatus

de quib⁹ nullus sine dño nuncupativo seu testamento quid disponere debuit.

CHARWELTON.

Holy Trinity.

Although this brass bears the date of 1541 it more nearly resembles those of the preceding century than that to which its date assigns it. It is in memory of Thomas Andrewes and Agnes his wife, and gives the date only of the husband's decease; probably he died first, and the memorial being laid down to his memory, the effigies of both were as usual executed, but the inscription made to refer but to one, as was not unfrequently the case.

The Knight is bare-headed, and wears his hair long and clubbed; a mail gorget is visible at the neck, and an apron of mail, divided in front, appears beneath the taces of the breast plate. Pauldrons, with a curved projecting edge at each side of the neck, appear on the shoulders. The breast-plate has a tapul, and below the taces are four tuilettes, two in front and one at each side. The legs are encased in plate, and ugly, broad-toed sabatons complete the defensive armour below. The hands are bare, and there is neither sword-belt nor fastening for the dagger visible.

The lady wears the pedimental head-dress, with the tippet or veil behind, which came into fashion at the end of the 15th century; this is not quite the same in pattern as the ordinary pedimental cap, but varies in respect of the absence of lappets on each side; it is handsomely embroidered and apparently bordered with pearls. She wears a loose, open gown, with wide, hanging sleeves, over a close robe or petticoat, with tight sleeves, richly embroidered down to the wrists, where they terminate in ruffles or loose cuffs, with fluted edges turned back. A jewelled ornament or pomander hangs from a band encircling the waist. The figure of the lady is slightly turned towards her husband.

Sub uno marmore Jacet Thomas Andrewes Armig et Agnes uxor
eius; qui quidem Thomas obiit decimo die mensis July Anno dñi
millesimo Quingentesimo quadragesimo primo, quarum animabus ppicietur de

Scale 1

DODFORD.

St Mary.

In this brass, which is of the time of Henry VI, the Knight is appointed in a complete suit of plate armour. The bascinet is of a pointed globular form, resting on a steel gorget which, in its turn, rests upon the cuirass. At the shoulders, in front, are ornamented roundels; at the elbows fan-shaped coudières, and the hands covered with mail gloves. Below the cuirass, and extending to the middle of the thigh, are the taces; the legs are also encased in plate, and the feet are defended by pointed sollerets armed with rowelled spurs. Hanging at the left side is his long straight sword, attached at the upper part of the scabbard to a jewelled sword-belt, which passes diagonally across from right to left; at the right side is the misericorde or dagger. The Knight has his feet resting, apparently, on a cushion.

The lady wears the wired head-dress and veil over her hair, which appears to be plaited out at the sides; she has on a full-sleeved flowing gown, which is rather high-waisted and open at the throat, the collar falling back on to the shoulders; and at the wrists there is visible the tight cuff of an under garment: the figure is entirely concealed by the ample folds of the dress.

This brass is in memory of John Cressy, and Cristina his wife. He was descended maternally from William de Cahaignes or Keynes, mesne lord of Dodford, in the time of William the Conqueror, as mentioned in 'Domesday-Book." His wife was of the Wylde family, to the memory of one of whose members the brass represented on the following plate was executed.

Plate 25.

hic iacet Jobēs Ercelly Arcwig' x Cristina vx̄ eius
qui quid' Jobēs obiit pcō die octobre Adm̄ m
CCCCxiiii et dcā Cristina obiit die
Adm̄ mCCCC quor ꝛ̄ꝛ̄ꝛ̄ ꝓpiet de'

DODFORD.

St Mary's.

This memorial, as far as the Knight's costume is concerned, is almost a counterpart of that last described; a similar complete suit of plate armour envelopes the figure, alike in its separate portions, with the exception of the roundels being plain, and the number of taces increased by one.

The lady, on the other hand, is more simply clad than that of the last brass; she wears a veil hanging over the shoulders in easy folds, where it lies over a mantle that reaches to the ground. The throat is enveloped in the whimple, and the figure is entirely concealed by one long loose gown, ungirded at the waist and falling to the feet, which it likewise conceals, in ample folds. William Wylde and Cecilia, the mother of Cristina Cressy, are the persons commemorated; the date, A.D. 1422.

There is also another brass in this church of a later date (circa 16—), but it is entirely covered by the flooring of the pews, and inaccessible.

Plate 26.

Scale ½

FAWSLEY.

St Mary the Virgin.

This exceedingly handsome memorial of a by-gone age lies on a slab in the centre of the church, and, from the great care that has been bestowed upon it in common with the remainder of the sacred edifice, is in beautiful preservation.

The brass consists of two full-length figures of the Knight and his lady, and an inscription beneath them, below which are the full-length effigies of their six daughters, with their names inscribed beneath each, severally. At the four corners are four shields, that to the dexter side at the top contains the arms of Knightley, and the corresponding one at bottom, Knightley impaling Vere; the other two are for Vere. Around the whole design runs a highly raised and elaborately decorated inscription, in fine bold characters.

The Knight, who was a serjeant at law, is in a suit of plate armour of peculiar construction, the shoulder-pieces and pass-gardes resembling a cape in form. His head reposes on a crested helmet, and his hair is long and flowing. His hands are uncovered, and upraised in the attitude of prayer. He wears the hausse-col of mail, breast-plate (consisting of several pieces), with tapul, taces, below which are three tuilettes and an apron of mail. Jambs, genouillères and broad-toed sabbatons, armed with prick spurs, complete the defensive armour of the lower limbs. He has a long, handsomely hilted sword slung at the right side by a sword-belt, buckled diagonally across, and at the left side is his dagger.

The lady's head reposes on a cushion ; she wears a round cap with an escalloped border and veil, and has her hair parted in the middle of the forehead. The figure is enveloped in a long loose outer robe, with a turn-down collar, and short open sleeves, through which her arms are thrust, showing the full-banded sleeve and ruffles of an under-garment, which appears again below, where the upper robe is tucked up over the left arm. Around the neck she is ornamented with a double chain. The feet are entirely concealed by the folds of the under-gown.

The effigies of the five daughters are, in costume, very similar to their mother.

Here lyeth Edmunde Knyghtleye knyght ... A.D. ...
vndyr this lyttel tombe lyeth the body of the ... Edmunde
Qui ... iii ... mortis ... of Decembr
the yere of oure lorde god ... the ladye vigile of ... Anno Dñi ... Lxvi
Hanc quisquis aspectas lamachra lepidabris? Ne progrellum te pare ille tuum
Sistere ne pigeat marmor quem contigit istud? Tercerit humane conditionis opus
Hoc lege ut lauden magnat tam summa parce? Vita datur morbis mortis opem mihi
Edmundus tumulus Knyghtlei quem tegit iste? Abstulit den tua mors tranquillata manu
Patus erat claro tremonte et prosapie equestris? qui fuit et genitis gloria magna suis
Iste erat patrie quamvis compescere lites? Alluetus vulpi et turpia fraus lenis
Multa rui implit comitis preciara Johannis? Ex tribus Ecclesie que fuere una fuit
Hec inter magnas quas gessit firma religio? Qui vivant famulis annuadona suis
Illius ut manes eterna pace fruantur? Fundo preces lector supplice mente deo
Jesu ... Mabell Jesu ... Joone ... Jane ... Joane

Scale 6

FAWSLEY.

St Mary the Virgin.

This memorial to another of the Knightley family was affixed to a grey slab, also in the nave of the Church. The figure is that of Thomas Knightley, Esq., and it is habited in plate armour, with mail-shirt and apron. Over his body-armour he wears his tabard, emblazoned with the arms of Knightley, which are repeated on the shields at the four corners. His head is uncovered and rests on his tilting helm. At the left side he wears the dagger, and at the right a long straight sword.

Over his head, from a heart, spring three labels, bearing the inscriptions:

"Credo quod redemptor meus vivit."

"Et i'novissima die de terra surrecturus sum."

"Et i'carne mea videbo deu' salvatore' meu'."

And beneath his feet,

"Orate p'a'i'a Thome Knyghtley armig'i secundi filii Ric'i Knyghtley militis qui quidem Thomas nuptus fuit Johan'e Burneby filie et heredi Thome Burneby Armigi qui obiit sine exitu XVIII die Octobris Anno D'ni M°,CCCCC°,XVI°."

The whole brass, like the last, is in excellent preservation, owing to the great care bestowed upon it in common with the rest of this beautiful little Church.

Plate 29.

Orate p aie Thome bwghley armigi [illegible] quondam Thomas baptista huius Johannis bwrghley militis qui quidem Thomas naptus fuit Johanne burghley militi & Jane burghley uxori sue filie & heredi Johannis hurleston armigi qui obiit sine exitu xum die octobris Anno dni M CCCCC XIII

Scale $\frac{1}{6}$

NEWNHAM.

St Michael.

This brass, now fixed to the north wall of the south aisle, was originally in the nave, and consisted of two figures and an inscription; one figure and the latter have disappeared. The inscription ran thus:

Orate pro anima Ricardi Catesby
Armigeri qui obiit XIV die mensis
Decembris anno domini MCCCCLXVII
et Letitiæ consortis suæ quæ ob——
Quorum animabus propitietur Deus. Amen.

The circle beneath her feet was formerly over their heads; it contains a shield with the remains of the crowned lions of Catesby appearing on it. Round the wreath are the words,

"God sende gud ende."

The lady wears a wired head-dress, banded over the forehead; over the shoulders is broached a loose cloak, beneath which appears a long loose gown, girdled at the waist, from which it falls in ample folds, concealing the feet. The sleeves of the gown are tight, with cuffs turned back. She has one hand stretched out towards her husband (probably grasping his originally), and the other pressed on her bosom.

The style is stiff and formal, but is a fair specimen of the costume of the 15th century; most unfortunately, all the rest of the brass has been lost, but what remains has been let into a fresh slab, and affixed out of harm's way, to the wall, by the good care of the Thornton family, now Lords of the Manor.

Plate 29

Scale $\frac{1}{2}$

NORTON.

All Saints.

On a grey slab in the nave these two effigies are affixed; they are in memory of "William Knyght and Kat'ina his wife," as the inscription beneath them details. They appear to have been benefactors to this living.

The man is bare-headed, with long flowing hair, and wears the dress of the civilian of that period (A.D. 1504); he is habited in a long loose robe, open at the throat, and displaying an under-garment, also slightly open. His hands are bare, and raised in prayer. The sleeves are large and full, and at the wrists appear the cuffs of an under-garment. At the right side is suspended the gypcière. The outer robe is short, and his feet are covered with clumsy shoes. He stands on a diapered floor.

The lady wears a pedimental head-dress and veil; her gown is tight to the body and sleeves, which latter terminate in turned-back cuffs. Round the waist is buckled an embroidered girdle which depends almost to the feet, and terminates in an ornamented end. The gown, which is loose and full from the waist downwards, entirely conceals her feet.

The figures are slightly inclined towards each other, and are in tolerable preservation.

Plate 36.

Scale $\frac{1}{4}$

STAVERTON.

St Peter.

In the North Chapel of this Church, now used as a robing room, against the north wall, is a large stone monument of the Ionic order, and in the centre is inlaid this brass, in memory of Thomas Wylmer, Gent., and his wife, Elizabeth Crudge, with their family, six sons and four daughters. Above the main design is the arms of Wylmer.

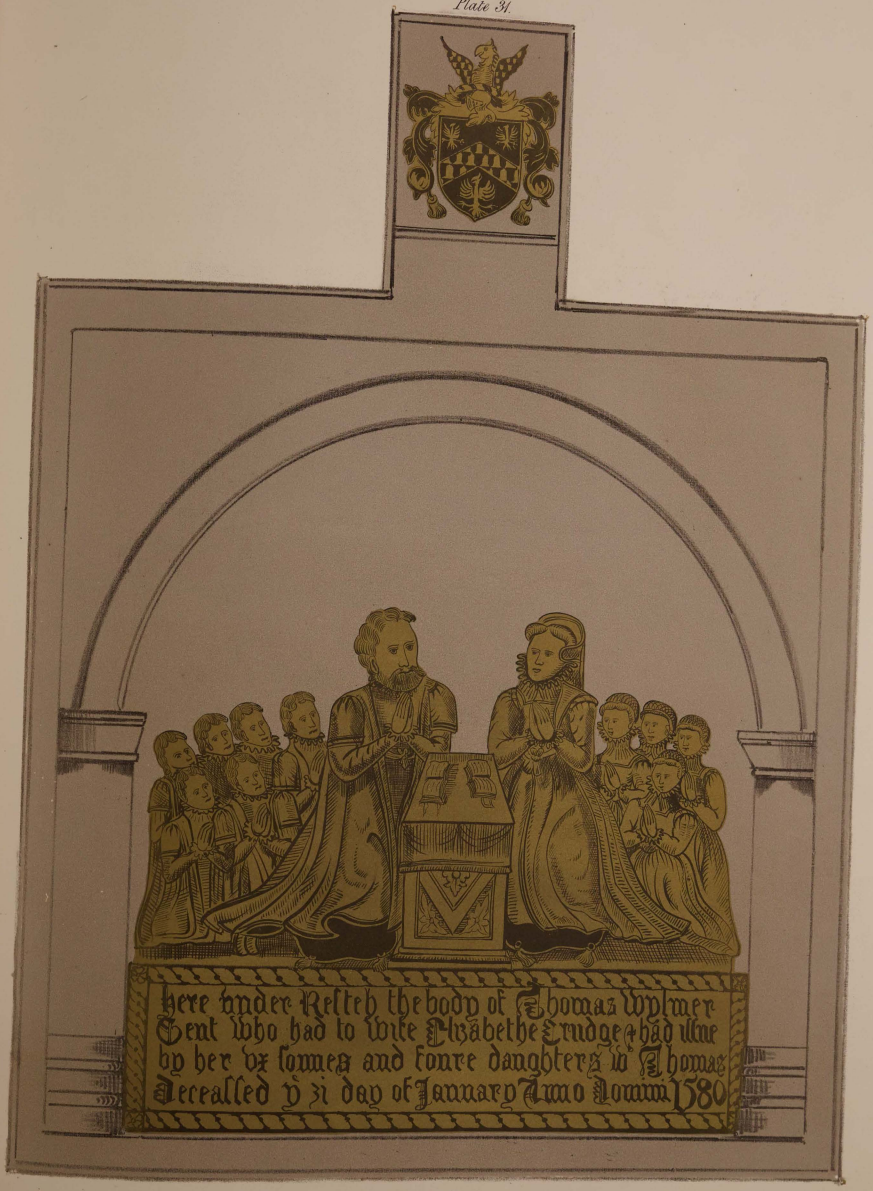
The man and his wife are kneeling at an altar, with a book open before each, and behind each respectively are the effigies of the children, the boys behind their father and the girls behind the mother. The costumes of the parents and children being identical, one description will suffice.

The man is bare headed, with his hands conjoined in prayer; he wears a full beard and moustache, and his hair short and curly. He has a close fitting ruff round the neck, and is habited, apparently, in the doublet, with sash tied round the waist; over this he has a loose gown with short sleeves; at the waist are fluted ruffles.

His wife also kneels, and has her hands also conjoined in the supplicatory attitude; she wears the "Paris hede" and veil, a stiff ruff round the neck, raised somewhat in the style of a whimple, and a plain gown with tight sleeves; a sash round the waist envelopes the figure. She has also ruffles at the wrist.

This brass is a fair sample of the style of the period, which was remarkable for bad drawing and defective taste, rather than for any approach to the elegance displayed in these memorials in earlier centuries.

Plate 31


here vnder Resteth the body of Thomas Wylmer
Gent who had to Wife Elizabethe Trudge & had Issue
by her vi Sonnes and fowre daughters & Thomas
deceassed y xi day of January Anno Domini 1580

Scale ½

WOODFORD.

St Mary the Virgin.

This Brass bears date A.D. 1580, but does not give the exact day or month of the decease of the person commemorated. It is in memory of Symon Malory, and exhibits an excellent specimen of armour for the period at which it was executed.

The figure is barcheaded, with closely cut hair, but with full moustache and triple piked beard; the head reposes on a tilting helme, a ruff is worn round the neck, and the body armour is highly ornamented, consisting of breastplate, gorget, pass-gardes escalloped round the edges, rear and vambraces, and elbowpieces or coudes; the hands are bare and upraised in prayer, and beneath the armour, at the wrists, are ruffles. Below the breastplate are long tassettes, also escalloped, and beneath them is an apron of mail. The thighs and legs are encased in cuisses, genouillères, and jambs of plate, and on the feet are wide-toed sabbatons armed with rowelled spurs. Across the waist is buckled a studded sword-belt, from which at the left side hangs a short straight sword, and at the opposite side is the dagger.

Above his head are his arms beautifully engraved within an escutcheon, with crest and mantling above, and beneath him is the inscription.

The whole design is very nicely drawn and carefully incised, and the Brass is altogether in good preservation, and a very interesting specimen of the period; it is affixed to a slab in the chancel of the Church.

here lyethe Symon Malory thelder Esquyer, who dyed the daye
of in the yere of our Lorde God MCCCCLXXX and
whos Soule is in the greate warrye of Jesus Christ our Favyor

Scale ¼

III.

DEANERY OF HADDON.

Brampton

Brington (Great).

Floore.

Heyford (Nether).

Naseby.

Spratton.

Welford.

CHURCH BRAMPTON.

St Botolph.

At the upper end of the middle aisle of this church lies a slab with this remnant of a Brass affixed to it. It appears to have been the figure of a woman, but the head is gone, and that portion of the Brass that remains seems to be the body draped in a cloak or mantle, and having the outline of a skeleton engraved over the other garments; all of it, however, is very much worn and defaced. The inscription is remarkable as having been let into the stone upside down. The memorial has been laid down to Jone Furnace, wife of James Furnace, and bears date A.D. 1585.

NETHER-HEYFORD.

St Peter and St Paul.

In the chancel of this church, in the north wall under an arch, is an altar tomb, upon the upper slab of which this Brass is inlaid; it represents the figure of Sir Walter Mauntell and his wife, whose maiden name, according to the remnant of the inscription round the margin of the slab, was Abbott.

At the upper part of the slab are two shields, that at the sinister side bears a Maunch, that at the dexter side the arms of Mauntell; between the heads of the figures is a third shield—Mauntell quartering Abbott. Below at the dexter side is a shield bearing a stag's head, and at the opposite corner the remains apparently of the arms of Abbott.

The figures are turned slightly towards each other, and have one hand pressed on each of their breasts, while their right hands are joined. The Knight is bareheaded, with long flowing hair, and wears a very handsome suit of plate armour, having mail at the neck, a mail apron below the taces of the breast-plate, and mail at the insteps; the pass guards are large, and the elbow pieces are ornamented, as are also the genouillères at the knees. At his left side hangs his long straight sword with ornamented hilt, and at the opposite side his dagger. His apron of mail is vandyked, and on his left hand, which is closed on his breast-plate, he wears a gauntlet of plate; on his feet he has broad-toed sabbatons, armed with long rowelled spurs.

The lady wears a lappeted head-dress, trimmed with fur, and ornamented in front with a jewel. Her hair is combed back so as to be entirely hidden. Her gown has a low tight body, with tight sleeves terminating in fur cuffs turned back from the wrists; round her waist is buckled a studded belt with an embroidered and jewelled end, and below this band her gown falls in full folds entirely concealing the feet.

The inscription is much broken, but it originally ran thus—

> Orate pro animabus Walteri Mauntell militis & Elizabeth uxoris eius uni' filiar' & hered' Joh'is Abbott Armigeri qui quidem Walterus felicit' obiit xiii die mensis Junii Anno D'ni Milli'mo CCCCLXVII quor' a'i'abus p'picietur Deus Amen.

Scale ½

Here lyth Joane Furneaux the wife of James Furneaux that was and is not saying to them that pass by and rede this shall not be Who in my life time trusted to have a quetinge place in heuen ü good the father and ü power ehe to raygne ü Eharle his sonne. Ob. 1585. 21. Junij.

Scale ½

Orate pro Animabus Gualteri Alexander Edithe et Elizabeth Uxoris sue qui quidem Walterus fuit Abbot Armiger qui obiit 7 Decē Anno dñi Millimo

GREAT BRINGTON.

St Mary the Virgin.

In the chancel of this church, within the altar rails, affixed to a small stone, is the accompanying Brass effigy of the bust of a priest. It originally formed the upper portion of a large memorial, having a long stem below the bracket, which now sustains the figure. All the lower part of the Brass, together with an inscription which was around the verge of the slab, is gone, but, if it may be judged by what remains, the entire design was one of great beauty.

By the care and at the expense of the late Earl Spencer, this remnant was re-set in stone, and placed where it now lies, out of the reach of harm from the wear of shoes, and indeed the whole of this beautifully-kept edifice bears ample testimony to the munificence of its patron.

The priest is (apparently) kneeling, resting with his elbows on the bracket,—his hands upraised in prayer. His hair flows in waving curls on each side of his forehead, denoting according to some writers an early period for the execution of this Brass, as in later memorials the hair is generally depicted by straight lines. Only one garment is visible, excepting at the wrists, where an under one is just indicated. The embroidery is very clearly defined, both at the neck and at the wrists, and is of a bold character. The bracket upon which the figure leans is ornamented in front with some conventional foliage elegantly turned.

Plate 28

Scale ¼

WELFORD.

St Mary the Virgin.

This is a mural Brass, and is affixed to an altar tomb in the south wall of the church.

It represents the husband and the effigies of his three wives all kneeling, and beneath whom are their several families. By the first wife there are three children, two sons and a daughter, by the second one, an infant in a cradle, and by the third, five children, three boys and two girls.

The father is bareheaded, his hands, as are also those of the other figures, are conjoined in prayer. He wears the armour of the period of Henry the Eighth, A.D. 15—, and has a long straight sword, depending from a double sword belt, at his left side. In front and beneath him are his plumed casque and mail gauntlets.

The effigies of the three wives are habited nearly identically. They wear the lappeted or veiled head-dress, and have each of them a full mantle, depending in ample folds from the shoulders to the feet, having arm-holes through which are thrust the arms, showing a full-sleeved gown, with cuffs at the wrists. Each figure kneels on a tasselled cushion.

The effigies of the children vary in costume from that of their parents. The boys are not clad in armour, but wear doublets and full breeches, and have long large cloaks hanging over the shoulders. Some of the girls have head-dresses like their mothers, two of them on the contrary wear the "Paris-hede," but all are habited in loose cloaks, which just display the shoes at the bottom.

The monument is in memory of one of the Saunders family, formerly lords of the Manor, and is curious as containing in the motto which surmounts it, "Franck et saine counseil," an allusion to the Christian as well as sirname of the deceased.

FLOORE.

All Saints.

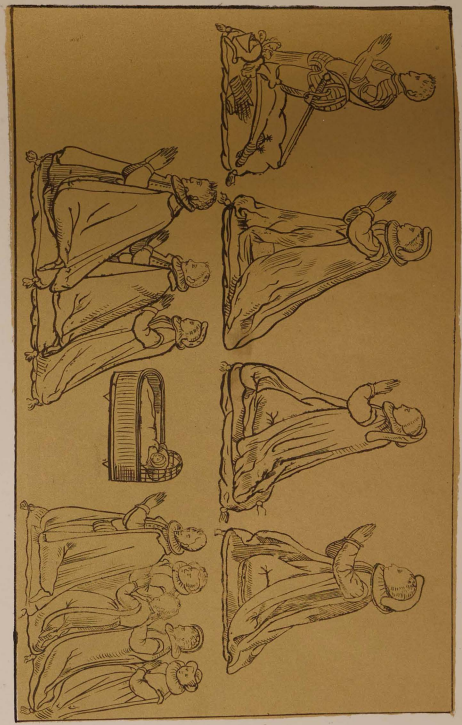
Upon looking into the manorial history, the name of Knaresburght does not occur, and the only connexion that can be traced between the individuals here commemorated and the manor is that of the induction in 1487 of one "Master Robert Knaresborough," as Vicar; he was probably of the same family as the one whose Brass this is.

Originally this was a large memorial, having, according to Baker and Bridges, the effigies of the Virgin and child above the heads of the present figures, from whose mouths also issued two scrolls with inscriptions; all of this, as well as the coats of arms which were beneath them, has been abstracted, and all that remains now is here depicted.

The male figure is bareheaded, with long flowing hair and his hands conjoined, as in prayer; he has the mail gorget appearing at the neck, and a mail apron beneath the plate armour of his body; the plate has taces and tuilles attached at the base of them, and the former are crossed diagonally by a sword belt from left to right, at which side hangs a very long straight sword; the legs are also encased in plate, which terminates in broad-toed sabbatons, armed with rowelled spurs.

The woman wears the pedimental head-dress with lappets, and a tight bodied gown open at the neck, with tight sleeves down to the wrists, where it terminates in large round loose cuffs. Round the waist she is girded with a buckled band embroidered down to the feet, at which point is attached a large ornament apparently of metal; the dress falls in ample folds from the waist, and barely displays the toes of the shoes. Beneath is an inscription bearing the dates 1450 and 1488, and ending with the usual benediction. According to the inscription the man died ("die Ramis Palmar'."); that is to say, on Palm Sunday.

Scale ⅓



Scale ⅓

FLOORE.

All Saints.

The two following Plates represent what remains of one memorial which was originally fastened to a grey slab on the pavement, near the north wall of the chancel. It is in memory of Henry Michell and his wife Philippa. All record of the family from whom he was descended is now lost; but the lady was a Trussell, whose ancestor was sheriff of Warwick and Leicester shires, temp. Henry II.

The Knight is habited in a handsome suit of plate armour, over a mail shirt; his head is uncovered, and his hands are raised in the attitude of prayer; he has a long straight sword hanging in front of him, attached to his waist by a loose belt buckled at one side; his legs are also encased in plate armour, and he has Sabbatons on his feet, no spurs being visible.

At his left side is his wife, who wears the lappeted *pedimental* head-dress, so characteristic of the reign of Henry VII. Her upper robe is very full and high-waisted, with tight sleeves and long loose cuffs, apparently embroidered round the edge; it is tucked up over the left arm, displaying an under robe, also very long.

The following Plate, as stated above, represents what once formed a portion of this Brass: it was fixed to the slab above the heads of the figures. At the the back is the Almighty, seated; the two first fingers and thumb of one hand held up (emblematical of the Trinity), and the other supporting the effigy of our crucified Saviour, above whose head is the symbol of the Holy Spirit,—the dove, and at the foot of the cross is the globe.

FLOORE.

All Saints.

The fragment on this page has been alluded to in the description of the preceding Brass, of which it once formed a portion. It is remarkable for the representation it gives of the emblem of the Holy Trinity.

The Almighty Father upholding one hand as in benediction, and supporting the effigy of the Crucified Redeemer with the other. Above the head of the Cross is the Holy Dove, emblematical of the Holy Spirit, and beneath the foot of the Cross is the globe.

The plate is terribly worn and barely to be deciphered, and, being loose, will in all probability soon follow the other portions of this ill-used Brass.

The next is a small memorial Cross of a very plain character, having the peculiarity of being drawn in perspective, and with nails upon the arms and foot of it also in perspective. It is affixed to a rock, and, altogether with the inscription beneath it, is of very rude execution. One of the arms, as will be perceived, is gone, and the rest of the Brass was loose and neglected when the author took his rubbing of it; it is to be feared, therefore, that it will too soon disappear as have many other Brasses in this county, once so rich in these memorials.

Alice Wyrley, in whose memory it was laid down, was a daughter of one of the lords of the neighbouring manor of Dodford. The Wyrley family originally came out of Staffordshire; but partly by intermarriage with the heiress of the Dodford estates, and partly by purchase, they became possessors of them and lords of the manor. It may be worth while noticing perhaps, in passing, that the Poet Laureate, Colly Cibber, was a lineal descendant of this family.

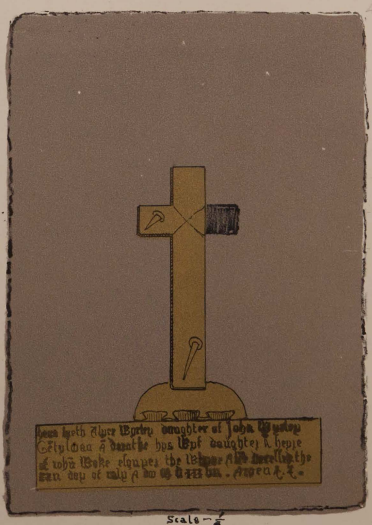
Scale — 1/3

41

Scale 1/2

Scale 1/2

42



Scale — 1/4

NASEBY.

All Saints.

This Brass, in memory of a civilian and his wife, lies affixed to a slab in the north aisle of the church. The figures had originally labels issuing from their mouths, and an inscription beneath them, all of which, however, have been abstracted, as also the head of the man.

The male figure is habited in the loose gown peculiar to the civilians of the early part of the 15th century. It has a round collar, full body, secured round the waist with a band, and loose sleeves, terminating at the wrists in a band or cuffs, into which the fullness appears to be plaited. He wears also shoes and hose.

The female costume is very simple, consisting of a veiled head-dress and whimple, and a full loose-sleeved gown, over which flows in ample folds a cloak or mantle, somewhat shorter. There is a band round the waist, and the folds of the gown are long, and full enough to conceal the feet.

This church also contains the remains of another Brass, near to the one above mentioned. All that is left of it now is a shield, surmounted by a coronet, out of which issues an elephant's head—the shield itself is too much defaced to render its explanation at all certain.

SPRATTON.

St Andrew.

This memorial, of which the mutilated remains testify but poorly to the memory cherished for the departed, lies now partially affixed to a slab in the north part of the chancel, and as it is exposed to the regular attrition of the nailed shoes of the school children who sit over it, will in all probability soon vanish altogether.

It is in memory of Robert Parnell and Johanna his wife, and bears date 1464.

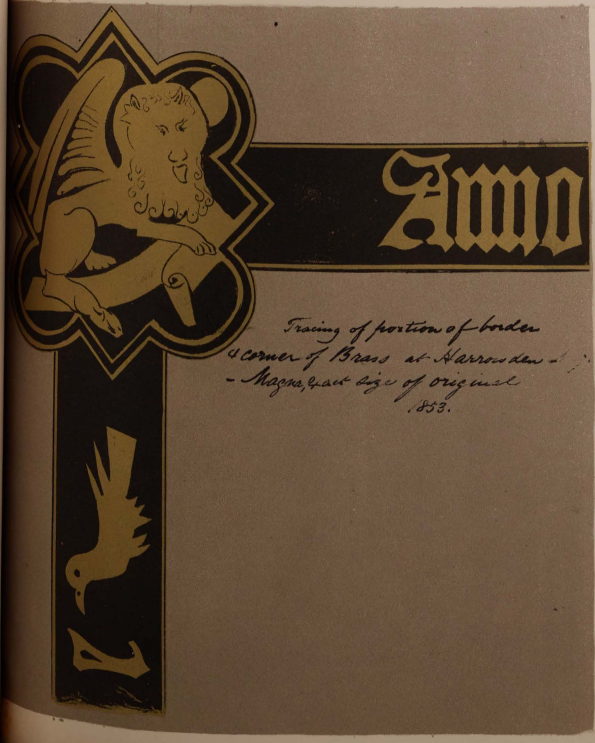
There is very little of the man's figure left; the head being in some "churchwarden's box;" what there is shows the 15th century's civilian's costume, with Gypciere and Rosary. A long outer garment bordered and open to the bottom turns back just sufficiently to show another loose robe beneath it. The feet are encased in large shoes partially pointed at the toes.

The woman wears a veiled and moderately horned head-dress, and a gown low on the bosom and with large open sleeves; it falls straight down to the feet, which it covers with its folds, and it is edged at the neck and wrists with embroidery.

The effigies of the children beneath them are almost effaced, but there appear to be five sons and four daughters.

Scale

44



Tracing of portion of border
& corner of Brass at Harrowden -
- Magna, part size of original
1853.

45

Scale

IV.

DEANERY OF HIGHAM FERRARS.

Addington Magna.

Burton Latimer.

Cranford.

Higham Ferrars.

Newton Bromshold.

Woodford.

ADDINGTON MAGNA.

All Saints.

This very beautiful Brass is the effigy of a Chantry Chaplain in his eucharistic vestments, and is affixed to a slab in the chancel of the church. There was originally an inscription round the verge of the slab, to this effect :

" Orate pro a'i'a Magistri Joh'is Bloxham primi capellani istius
" Cantarie beate Marie qui obiit quinto die Decembris anno XVI Mill'mo
" quingentesimo IX cujus anime propicietur Deus. Amen. Henricus Vere
" erat fundator istius Cantarie."

And also a label issuing from his mouth, with the words

" Ihu fili dei miserere mei "

inscribed upon it.

At the four corners of the slab are the respective emblems of the Evangelists, without roundels.

The priest wears the amice, the alb, the chesible, the stole, and the maniple; and he holds between his hands the chalice and wafer, on the latter of which is the monogram I. H. C., with a small cross above it.

ADDINGTON MAGNA.

All Saints.

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The priest wears the amice, the alb, the chesible, the stole, and the maniple; and he holds between his hands the chalice and wafer, on the latter of which is the monogram I. H. C., with a small cross above it.

Scale ¼

Scale ½

BURTON LATIMER.

St Mary the Virgin.

This figure of a female in a shroud is one of a class that, from the number of matrices remaining, appears to have been very common all over the country. The person commemorated is naked, but the form partly concealed by the shroud, which seems to have been a large winding-sheet simply gathered in folds and secured by a band above the head and beneath the feet, in which the body was enveloped for interment when no coffin was used. The accompanying figure, probably of the husband, has been abstracted, as have also all the shields but one, and the inscription. The effigies of the nineteen children, eighteen of whom remain, are clad, the boys in long loose-sleeved gowns, and the girls in pedimental head-dresses and gowns. It is probably of the latter part of the 15th or early part of the 16th century.

BURTON LATIMER.

St Mary the Virgin.

This second memorial in this Church is affixed to a high tomb near the chancel, and represents, as the inscription expresses, the effigy of the "late wife" of Thomas Bacon, a Lord of the Manor in the reign of Charles the First.

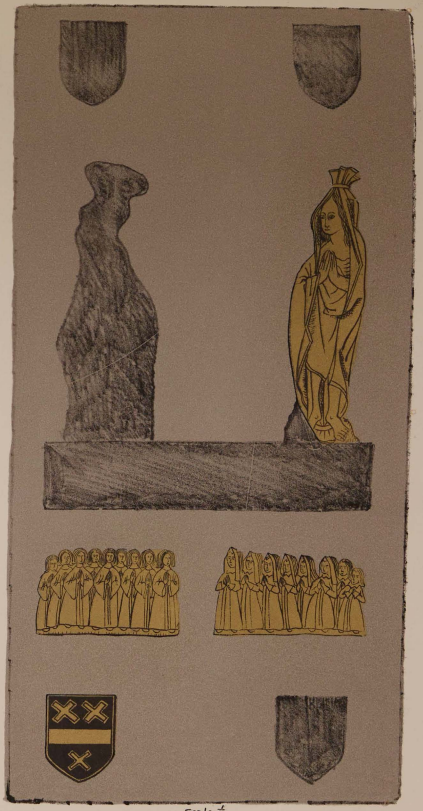
The figure of the lady is habited in a close cap and veil, with ruff round the neck; the gown has a stiff body with a pointed stomacher and tight sleeves with cuffs, turned back at the wrists; round the waist is tied a sash, and the skirt falls in loose folds to the feet.

On the left side is represented the effigy of an infant in swaddling clothes. Above the lady's head are two shields, that to the dexter side has, on a bend, engrailed, between two lions' heads, erased, a dolphin nayant, between two parrots; that to the sinister side, on a fess, engrailed, three mullets, pierced, between three shields, a crescent difference.

The whole is in tolerably good preservation, and bears date A.D. 1626.

THOMAS BACON MOSTLY DEDICATES THIS ṂTOṪ HAPPY
MEMORY OF MARGARET HIS LATE WIFE TOVNGEST DAVGḤ
OF GEORGE FRANCKLYN ESQ^R WHO DEPARTED THIS LIFE
THE 29ṪḤ OF IANVARY AN DNI 1626
IN THIS BLEST VRN IN HOPE THE ASHES REST
OFONE DEARE SISTER WHOSE SOVLE BLESSED QVEST
AMIDST THE SAYNTS IN HEAVEN AND BLESSED DOTH CEASE
FROM ALL HER LABOVRS IN ETERNALL PEACE
WHY DOE I DECKE THY HEARSE, THOV ART NOT DEAD
ONLY BY CHANGE THY LIFE IS BETTERED.

Scale 1/6



Scale 1/2

CRANFORD.

St Andrew.

These two next Brasses, though of very different dates, are in memory of members of the same family, namely, the Fosbrokes, and severally commemorate John Fosbroke and wife, who lived in the early part of the 15th century, dying, according to the inscription, A.D. 1417, and John Fosbroke and his two wives, who deceased A.D. 1589.

The earlier Brass is in the style common to those of the beginning of the 15th century, the knight being armed cap-a-piè in plate, with conical bascinet, gorget, breastplate with roundels in front of the armpits, rear and vambraces, and gauntlets, and a skirt of taces attached to the breastplate; a long straight sword hangs from a single sword-belt on the left side, the belt crossing the taces diagonally and the misericorde at the right. His legs are encased in cuisses, genouillères, and jambs; and his feet, which are in pointed sollerets, armed with long rowelled spurs, rest on a lion couchant.

The lady wears a veiled head-dress, a long loose gown with large sleeves and falling collar, and a band encircling the waist, below which the dress falls in ample folds, concealing the feet; on the folds at the right-hand corner is seated a talbot with a bell collar. Beneath is the inscription, which is remarkable in detailing the circumstance that this lady was dry-nurse to Henry the Sixth.

The second Brass is of a century and a half later date, and depicts the man, John Fosbroke, between his two wives, the latter being each slightly turned towards their husband.

He is bare-headed, with curly hair and full beard and moustache, his hands as usual uplifted and conjoined. Around his neck he wears a stiff ruff, below which appears a closely buttoned doublet; over the doublet is worn the civilian's gown, with pendant sleeves, his arms coming through openings apparently at the shoulder; all the lower part of his figure, except his feet, is concealed by the folds of the cloak.

The wives are in costume nearly similar to each other. They each wear a close fitting cap and large stiff ruff round the neck; they have also a gown with pointed stomacher, below which the skirt falls in full dress down to the ankles, the skirt of the one on the right appearing to be set out with stays a little more stiffly over the hips than that of the other—probably the fardingale. Each of them wear high-heeled shoes; and all three of the figures stand upon square blocks drawn in perspective.

The inscription below details a numerous progeny of children and grand-children.

HERE LYETH IOHN FOSBROKE ESQ: WHO DEPARTED THIS LIFE THE XIIIOF MARCH A 1602: ABOVT YAGE OF 30 WHO WVRIED BEFORE HIM TWO WIVES: BY Y FIRST HE HAD ISSVE 4 SONES & 4 DAVGHTERS AND THE LAST WHOSE NAME WAS AWDRE DIED IN A 1589 HAVING ISSVE BY HIM 4 SONES & 12 DAVGHTERS BEING IN HER LIFE TIME BOVNTIFVL TO THE POORE & ESTEMINGE NO TIME WELL SPENT WHERIN SHE DID NOT SOME GOOD EITHER TO POORE OR RICH HE SEE ISSVE OF HIS CHILDREN BY BOTH HIS WIVES ABOVE 70 GRANDCHILDREN. TO 18 OF HIS CHILDREN HE GAVE PORTIONS AND RELIEVED HIS GRANDCHILDREN YET HEE WAS ZEALOVS OF GODS GLORYE LOVED HE SAINTS RELIEVED THE POORE AND DEFENDED Y HELPLES AND HATH LAID VP IN STORE A SVRE FOVNDATION IN HEAVEN.

Scale ½

Hic iacent Iohes ffollebrok Armig qui obut vn die mensis Octobris Anno dñi millimo CCCC Octo et Agatha uxor eius que fuit hered Hulett dño Regi Henrico Sexto Quor aiabs propietur deus Amen,

Scale ½

HIGHAM FERRARS.

St Mary the Virgin.

This splendid specimen of mediæval memorial lies affixed to a marble slab under an arch on the north side of the chancel, and is in memory of Laurence St Maur, or Seymour, who was rector of this church, and who died on the 8th of October, A.D. 1289.

Around the effigy are the remains of a canopy, in the niches of which were figures of the Almighty, the four Evangelists, and twelve Apostles; nearly the whole of one side, however, has been torn away,—what is left sufficiently testifies to the original beauty of the whole. Over the head of the effigy is a crocketed arch, having inscribed upon it "Suscipiat me Christus qui vocavit me," and "In sinu Abrahe' Angeli deducant me," and below, forming the base of the design, is, "Hic jacet Laurentius de Sto. Mauro quondam rector istius ecc'e cujus anime propicietur deus."

The priest is standing erect, with hands folded in prayer, and bareheaded: he wears the amice, alb, chesible, stole, and maniple, all beautifully embroidered, and the apparel, or parura, appears under the ends of the stole. On his feet are pointed shoes, which rest on the figures of two dogs contending for a bone. He has inscribed on his breast "Fili dei miserere mei."

The execution of this brass is beautiful in the extreme, and shows to what perfection, at that early date (the 13th century), the art was carried; the elegant wave of the long hair, the graceful folds of the several garments, the neatness of the embroidery, and the general precision with which the several details, both of the drapery and the architectural proportions of the canopy, were carried out, elicit our warm admiration for the care with which these sepulchral memorials were designed and engraved, in an equal degree with the piety evinced by perusal of the several inscriptions upon it. It is greatly to be regretted that any portion of this brass has been lost, but we must be thankful that so much has been spared to us, after the lapse of nearly six centuries, to prove the excellence of the artificers of that age.

Scale

HIGHAM FERRARS.

St Mary the Virgin.

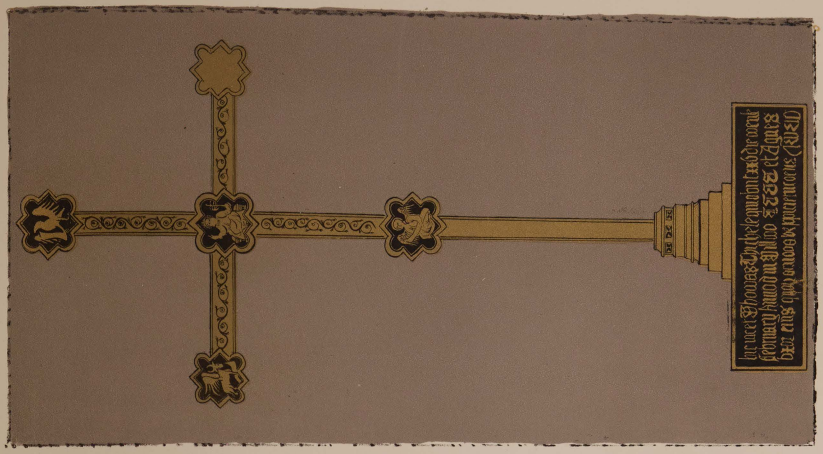
Bridges, in his History of Northamptonshire, says that this beautiful memorial cross was laid down by Archbishop Chichele to the memory of his parents; and, when we look at the simplicity of the design, and the care with which it has been carried out, we are led equally to admire the skill of the artist and the filial affection of him at whose expense it was executed. Henry Chichele or Chicheley was a munificent prelate sometime Archbishop of Canterbury; and this church in his native town seems always to have held a most prominent place in his affections, for he at various times erected a Bede house and College attached to it, and also contributed largely to the adornment and perfection of the Church itself, as the elegant stalls, the rood screen, and many other parts testify even to this day. It would be indeed a work of supererogation to say more of this pious prelate here, after such a Biographer as he has had in Mr Spencer, a former fellow of All Souls, and in the interesting little memoir of him contributed to the papers of the Northamptonshire Architectural Society by the Reverend Henry Rose, M.A., Rector of Brington in this county.

The Cross, as will be perceived, is very slender and elegant, and bears the representation of the Almighty on an escutcheon in the centre at the top, and at the termination of the other three arms were the symbols of the four evangelists, three of them have escaped the ravages of time and the hands of profane spoliators; the fourth, that of St Mark, although abstracted, has been restored by the good care of the beforementioned Society, and executed by the Messrs Waller. The whole forms a very beautiful and perfect specimen of the cruciform memorial of the age.

On the same page is the fac-simile of a Brass let into a slab in the South aisle; it is an effigy of a priest in his Eucharistic vestments, and is in memory of a Capellan of Chelverston (or, as the inscription has it, "Chelston"), one Henry Denton, who died on the 8th of February, A.D 1388.

There is nothing remarkable about this Brass, as the figure is habited in the usual style, with alb, chesible amice, stole, and maniple, but in his uplifted hands he holds the chalice and consecrated wafer or host, on the latter of which is engraved the emblem of the Cross.

The accompanying little figure is all that is now left of a memorial to the memory of Arthur Sotheryn. It is very much broken, and the inscription has totally disappeared; according to Bridges it bore date A.D. 1518, and commemorated the person just named. The execution is very rude and coarse, and depicts a civilian in a large sleeved gown, edged and lined with fur, under which the close-fitting sleeves of the tunic appear. The hands are conjoined in the customary attitude, and the hair of the head is clubbed.


Scale 1

Scale 1

Scale 1

Plate 17.

Tracing from Original

HIGHAM FERRARS.

St Mary the Virgin.

This memorial, now without name or date, both having been abstracted, was laid down to the memory of William Chichele, Alderman and Sheriff of London, and his wife Beatrice; this William Chichele was one of the sons of Thomas Chichele, and brother to Henry Archbishop of Canterbury, the munificent patron of this Church and its appendant college and almshouses.

The figures are standing in the usual supplicatory attitude, under a beautiful double arched canopy with crocketed pediments and finials, part of which still remain; above this are two circular tablets, respectively inscribed with the monograms *Jh'u* and *M'cy*, and on each side of these were two shields, one of which, charged with a chevron between three cinquefoils, still remains; around the whole design ran this legend, in large raised letters:

Such as ye be such wer we, such as we bee such shall ye be.
Lerneth to deye that is the lawe. That this lif now to wol drawe.
Sorwe or gladnesse nought letten age. But on he cometh to
lord and page.
Wherefor for us that ben goo. Preyeth as other shall for you doo.
That God of his benignyte. On us have mercy and pite.
And nought remember our wykkednesse. Sith he us bought of hys
goodnesse. Ame.

Great part of this is still legible.

The man wears the civilian's dress of the 15th century, the long loose under gown with large sleeves, and over this a full cloak, buttoned on the right shoulder. His hair is close cut, and his beard double pointed or forked; his hands are bare, and his feet encased in pointed boots, which rest on a dog lying at full length.

The woman wears the dress of a religieuse, a veil falling in ample folds over either shoulder, and under this a close fitting cap. The gown is loose and has long sleeves, beneath which an under garment is prolonged in spoon-shaped cuffs over the backs of the hands, which are otherwise bare. Over the whole she wears a large cloak, secured across the breast with a cord, and falling down to the ground. The feet are concealed by the folds of the gown, upon the lower part of which is seated a talbot with a bell collar.

+ Such as ye be · such wer we ★ Such as we be ·
Sith he us bought of his goodnesse, Ame ·
That god of his benignite ★ On us have mercifyte ★ And nought remember oil
erneth to depe · that is the lawe ★ That this lif · yoth to wol draw ★ Sorwe or gladnesse nought ettenage ★ But on he cometh to lord & page

Scale 1/6

HIGHAM FERRARS.

St Mary the Virgin.

Amongst the many munificent benefactions bestowed upon this town by the pious Archbishop Chichele was a college and Bede house, and it is to the memory of one of the Wardens, Richard Wylleys, that this beautiful Brass was executed.

He is habited in his canonical vestments, a long flowing cassock reaching to the ground and entirely concealing the feet; a full plaited surplice rather shorter, with immense sleeves; around the neck the almucium or aumasse, a furred tippet, and over all a cope fastened across the front by a square morse; the parures of the cope are embroidered down its edges, and the morse also, with the cockle shell, which would induce one to infer that the party here commemorated had been on a pilgrimage to Compestella.

The Brass, which lies in the chancel, is in good preservation, and is a beautiful specimen of the art.

Orate p aīa ārī Ricardi Wylleys quondam
custodis hujus collegii et pro Animabus
Omnium fidelium defunctorum Amen

Scale ¼

HIGHAM FERRARS.

St Mary the Virgin.

The upper portion of this page contains a fac-simile of the remains of a brass originally consisting of two figures and coats of arms, as the matrices still evince. One figure, that of the man, alone remains; it is that of a civilian of the latter part of the 15th or early part of the 16th century. He is bareheaded, and his hair cut in the club fashion; he wears a close tunic with close-fitting sleeves, and over this a purfled gown with wide arm-holes, through which his arms are thrust, and below which depend long demi-canon sleeves. There is no inscription to intimate to whose memory the brass was executed.

Beneath this is the fac-simile of a small memorial, now nearly concealed within a pew in this church; it is a monogram, and the matrix of what appears to have once held the effigy of the Blessed Virgin and Infant; but as the entire of that portion of the brass has disappeared, it is purely conjectural as to what it originally was.

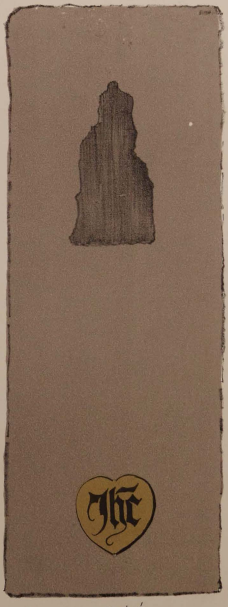
The letters of the sacred monogram, I. H. C., are boldly incised upon a brass in the shape of a heart.

The second figure upon this page is a mutilated brass in memory of Edith Chaunceler. Part of the head and half of the inscription have been abstracted. The lady is habited in a flowing veil and whimple, and in a long tight-bodied gown with loose skirts; over the shoulders appears a mantle secured across the breast by a double cordon and tassels. The hands, as usual, are upraised in prayer, and at the wrists are purfled cuffs.

It is to be regretted that the brass has become so broken, as what remains bears such strong traces of graceful design and careful execution.

Scale $\frac{1}{4}$

Scale $\frac{1}{2}$



Scale $\frac{1}{2}$

NEWTON BROMSHOLD.

St Peter.

These two Brasses are affixed to grey slabs in the chancel of the Church, and depict the effigies of two priests, one in the vestments of alb chesible and maniple, with the apparrels or parura round the neck and at the skirt of the alb; the other in the same vestments with the addition of the stole.

The one (as will be seen by the inscription) is in memory of William Hewett. and the other of Roger Hewett, the former a Rector and the latter "Capellan;" they bear date respectfully A.D. 1426 and A.D. 1487.

The vestments and style of this sort of memorial have been so frequently described that there is nothing left to say of them, excepting that they are of very nice execution, and almost identical with others in memory of the numerous reverend personages so frequently commemorated.

Orate p aiabz dñi Willi Helbet quōdā Rectoris istius
ecclie pcuius q lacz in cimiterio isto iacentis qui obiit
xxvj die mensis Augusti Anno dñi M CCCCXXVI

Scale ½

Orate p aia Rogeri Hewet capellani qui obiit decimo octavo
mensis Aprilis Anno dñi MCCCCLxxxvi cui aie ppicietur de Ame

Scale ½

WOODFORD.

All Saints.

This beautiful little figure of an ecclesiastic lies attached to a slab in the chancel of this Church, but is in great danger of being utterly destroyed, from the constant wear of the many feet now passing over it. It is in memory of Nicholas Stafford, a former Vicar, and is remarkable for the elegance of the design in the easy folds of the drapery.

He wears the amice, whose embroidered apparel shows round the neck; and the under-garment, or chesible, is disposed in graceful folds over the arms. There is also more embroidery or apparel at the wrists, from the left of which depends the maniple. Below the chesible are the embroidered ends of the orarium or stole, and below these the apparel or parura of the alb. All the embroidery is in diamond pattern, and very clearly defined. The exact date of his decease has never been inserted, but the period is the 15th century. The style and execution of this brass, though a small one, is exceedingly good.

Plate 32.

Scale f

V.

DEANERY OF NORTHAMPTON.

Northampton.

NORTHAMPTON.

St Sepulchre's.

This is one of the largest and finest specimens of a Brass of a late date (A.D. 1640) now existing in the county, and from having been kept carefully covered over from the wear and tear of the many feet that would otherwise have defaced it (as it lies just at the entrance of the round part of this fine old church) it is in excellent preservation.

It is in memory, as the inscription around the verge of the slab says, of George Coles, of this town, a wealthy man and great benefactor, and of his two wives and their families; it depicts the man as habited in close doublet, breeches and hose, with a loose cloak or coat over the doublet, which is buttoned up to the chin; round his neck he wears the stiffened rough, and round his waist a sash; the latchets of his shoes are fastened with large bows.

The wives, one on either hand, are habited both in precisely similar costume. A tall round broad-brimmed hat, ruff round the neck, a close-bodied gown with plain cuffs, and pointed stomachers, with ample skirts; they each hold a hand of their partner in this world. The costumes of the children of each family closely resemble that of their respective parents.

Beneath the effigies of the children is the emblem of the 'hand in hand' alluded to in the quaint rhyme of the inscription beneath it, and the whole is very fine and perfect, and evinces great care on the part of its conservators.

HERE RESTETH Ý BODY OF Mr GEORGE COLES OF NORTHAMPTON Wm HIS 2 WIVES SARAH AND ELEANOR BY WHOM HE HAD 12 CHILDREN HE GAVE TO POOR VSES XIl YEARELY FOR EVER TO THIS TOWNE AND DECEASED Ý FIRST OF IANVARY 1640

FAREWELL. TRVE FRIEND READER VNDERSTAND
BY THIS MYSTERIOVS KNOTT OF HAND IN HAND
THIS EMBLEM DOTH (WHAT FRIENDS MVST PAYLE TO DOE)
RELATE OVR FRIENDSHIPP AND ITS FIRMNES TOO
SVCH WAS OVR LOVE NOT TIME BVT DEATH DOTH SEVER
OVR MORTALL PARTS BVT OVR IMMORTALL NEVER
ALL THINGS DOE VANISH HERE BELOWE, ABOVE
SVCH AS OVR LIFE IS THERE SVCH IS OVR LOVE.

Scale ⅛

VI.

DEANERY OF OUNDLE.

Aldwinckle.

Barnewell.

Cotterstock.

Hemington.

Lowick.

Sudborough.

Tansor.

NORTHAMPTONSHIRE RECORD SOCIETY
LIBRARY

ALDWINCKLE.

All Saints.

This effigy of "Willi'us Aldewyncle," as the inscription has it, was executed to the memory of that person, who appears to have been the last of a long line of Aldewinckles, who from time to time were lords of this manor, the first of that name occurring in the reign of Henry III, and this representative of the family dying A.D. 1466.

He is habited in a close-fitting tunic or surcoat, bound round the waist with a band, open in front at the skirts, which seem to be lined with fur. He is bareheaded, and the hands, also bare, are conjoined as usual. At the wrists, where the sleeves of the tunic terminate loosely, there shows the under-cuff of another garment. The feet, which rest on a dog couchant, are encased in pointed boots laced at the sides. Beneath is the inscription, and at each of the four corners of the slab was a shield; now all are gone.

BARNEWELL.

St Andrew.

In this Brass we have another specimen of the "debased" style so prevalent towards the period just preceding that in which this style of sepulchral memorial ceased to be prosecuted as an art. The time, as will be perceived by the date of the inscription, was that of James I, and the figures are valuable as giving us the costume of that period.

The man and woman kneel on a cushion respectively, one on each side of an altar, upon which lie their two books spread open, each of them having the hands joined in the supplicatory attitude.

The man is bareheaded, with long hair, beard, and moustache, and wears the stiff ruff round his neck; his outer garment, and indeed the only one visible, consists of a large loose cloak, with demi-canon sleeves, the folds of this cloak entirely enveloping his kneeling figure. Behind him are the effigies of four sons, in attitudes similar to their father, but their cloaks, being more open, display a doublet and trunk hose, with full Spanish breeches, their feet (just visible) being encased in thick shoes.

The woman wears the Paris cap with veil, and also a stiff ruff round her neck; her gown has a close-fitting body, puffed at the shoulders, but with tight sleeves terminating in cuffs turned back; it is stomacher-pointed, and set out stiffly round the hips. The four daughters behind are nearly counterparts of their mother, except that their caps have no veils, nor the shoulders of their dresses the epaulette-like appendage. The ground upon which they all kneel is squared to represent stones. The inscription sets forth the virtues of the commemorated in goodly style, but no branch of the family appears to be connected with the parish at the present time.

CHRISTOPHERVS FREEMAN
SINCERE FIDEI CVLTOR CVI PAGINA SACRA
ASSIDVVS VITÆ DVXQVE COMESQVE FVIT
MVNDI CONTEMPTOR MISERORVM COMISERATOR
OMNIBVS & FACILIS CONDITVR HOC TVMVLO
OBIIT 12 DIE DECEMB A° D¹ 1610.
ÆTATIS SVÆ LI

Scale ½

COTTERSTOCK.

St Andrew.

This very beautiful canopied Brass was laid down to the memory of Robert Wyntryngham, the Provost of this once collegiate church, and, although not quite perfect, preserves sufficient of its integrity to show the care and skill displayed in this species of monumental memorial. The figure is arrayed in his Provost's habit, consisting of a large cloak or mantle, embroidered all down the front edges, and secured across the chest with an embroidered band or clasp, the design consisting of fleurs de lis. Beneath this he wears a very large-sleeved surplice, full and flowing, entirely concealing the figure, and around the neck over this a sort of stole with long pendant ends; the hands joined in prayer show at the wrists the tighter sleeve of an under vestment. His head is shaven on the crown, but he wears the tonsure and side hair full and flowing.

The figure stands under an arched canopy, with crocketed pediment and pinnacles, very elaborate in its compartments; the two side pillars terminate upon a base, upon which stands the figure, and which in its turn is supported by a single pillar or bracket, also richly ornamented.

The inscription, which is marginal and in raised letters, is very fine and bold, and runs thus:—

"Hic jacet magister Robertus Wyntryngham, nuper canonicus Eccl'ie
"Cath. Lincoln' Prebendarius de Ledyngton ac Prepositus prepositur sive
"Cantarie de Cotherstoke qui obiit quinto die Julii Anno Domini
"Mill'imo cccc° xx° cujus anime p'picietur Deus. Amen."

Between every word one, and sometimes two roses occur as ornaments.

Scale 1

HEMINGTON.

St Peter and St Paul.

This Brass is more remarkable for the persons whom it commemorates than for anything else, although giving a fair specimen of the costume of the lady and gentleman of the period; it is in memory of Thomas Montagu and his wife, the lineal ancestors of the Buccleughs, now patrons of this living, and lords of the manor; it appears that he was the son of Richard Montagu, of Houghton, near Lamport, in this county, and he married Agnes, daughter of William Dudley, of Clopton. From this marriage there issued Edward Montagu, of Boughton, Lord Chief Justice of England, in the reign of Henry VIII. The family of Montagus became possessed of this manor by purchase from Robert Est, of London, in the fourth year of the reign of Henry VII, and it has remained in their possession ever since, the estates descending to their present noble proprietor upon the extinction of the title of Montagu, by the death of the last Baron in 1845, his Grace the Duke of Buccleugh being the nephew of that nobleman.

The male figure is bareheaded, with long flowing hair, and is slightly turned towards his lady, like whom he has his hands joined in prayer. He wears a large cloak or gown, edged and apparently lined with fur; it has large loose sleeves also trimmed with fur; underneath at the neck, as also at the wrists, appears a tighter-fitting garment. His feet are covered with large broad-toed shoes.

The lady wears a pedimental head-dress with lappets. Her gown is tight-fitting, with large ample skirt, gracefully disposed in folds over her feet. Around her waist is buckled an embroidered band, having an end hanging nearly to the ground in front. The cuffs are of fur, large and turned back over the tight-fitting sleeve of her gown. On her fingers may be observed several rings, token of the comparative wealth of their possessor.

Beneath them is an inscription in English.

At each of the four corners of the slab is a shield; that above the man (1) *Montagu* quartering a *Griffin, serelant;* that above the woman (2) the same quarterings impaling *Dudley, a chevron between three lions' heads erased,* quartering *Hotot,* a cross formé *between four roses;* below the man (3) the shield is the same as that above the woman (2), and below the woman (4) are the impaled coats of the same (2).

TANSOR.

St Mary the Virgin.

John Colt, as the inscription has it, or John Cole, as it occurs in the registers, to whom this brass was laid down, was a rector of this parish, and, resigning his living in 1437, died three years afterwards, and was buried in the chancel of his church.

His effigy portrays him with bare head, tonsure, and waving hair. He is arrayed in alb and chesible, with stole and maniple, all of which are adorned with embroidery. The brass is much worn, but bears evidence of free design and careful execution, the folds of the drapery in particular being easy and natural.

Of yͤ charite pray for the Soules of Thomas Montagu
Erle of Salisbury & Agnes his Wyf which Thomas deceased yͤ Day of
September yͤ yere of o lord M CCCC & whos soules ihu have mercy

Scale $\frac{1}{6}$

hic iacet Johēs Dolt quōdā Rector istius Eccle ,
qui obiit xxvi die ffebruary anno dñi millēo
CCCC xl cuius anime propietur deus Amen.

Scale $\frac{1}{6}$

LOWICK.

St Peter.

This is a magnificent specimen of Brass memorial without canopy, the back ground being diapered with labels and shields, the former bearing the inscription, "Da Gloriam Deo;" but the latter, having been all abstracted, can be only supposed to have borne the arms of the individuals commemorated, separately and quartered together.

Around the verge of the slab runs the following inscription:

"Hic jacent Henricus Grene quo'dam de Drayton, in comitatu Northampton, armiger et Magareta ux' e'ius qui quidem Henricus obiit vicessimo die Februari in festo sc'i Petri in Cathedra A° d'ni MCCCCLXVII A° Regis Ed. IIII VI d'ca Margareta obiit . . . die anno d'ni Millimo CCCCLX quorum a'i'ab's p'picietur Deus. Amen.

and at the four corners respectively are the evangelistic symbols.

The Knight's head is bare, and reposes on his tilting helme, his hair being closely cropped. At the neck appears the hausse-col, and the arms and hands are encased in plate, the gauntlets being undivided for the fingers. Over his body armour and concealing the whole of it, excepting the forearms and hands, is worn his tabard emblazoned with his arms; below this appear the tuilles, and the legs are again completely defended by plate pointed sollerets, covering the feet, which rest on a talbot couchant. He wears a long straight sword, a dagger and rowelled spurs.

The lady's costume consists of a veiled head-dress, her head resting upon an elaborately-embroidered cushion, bordered with tassels. Over the shoulders depends a full flowing mantle, under which is seen a tight-bodied gown, bound round the waist with a short girdle, from below which the skirt falls in ample folds to the ground, entirely concealing the feet. A small talbot rests on the folds in front. The date of this very beautifully-executed memorial is 1460.

Hic iacent Henricus Grene quodam de dray
ton in comitatu Northehampton Armig et Margareta uxor eius qui quidem Henricus obiit undecimo die Februarii in
Scale $\frac{1}{2}$

SUDBOROUGH.

All Saints.

These two Brasses are now attached to one stone in the wall of the chancel, but that that was the original arrangement is very doubtful. The upper one commemorates William West, and his wife Johanna. The man is clothed in the simple civilian's dress of the 14th century, a long loose sort of gown, with a hood, large sleeves open at the wrists, a girdle round the waist, hose and shoes. The woman wears a veiled head-dress, and a high-bodied loose robe, with large loose sleeves, beneath which at the wrists may be seen the tighter sleeve of an under garment, prolonged over the backs of the hands like mittens.

The brass beneath is also in memory of the West family. It represents the effigies of two adult males, one female (head abstracted), and eight children, and is particularly remarkable for the costume of one of the figures, which is that of an ecclesiastic, without the chesible. This latter figure is the first one, and he has the stole crossed over the breast, and the ends tucked under his girdle.

The inscription on this lower Brass runs thus:

> "Orate p aiabs supdcor Willi West et Johne ac pro aiabs dni Johis West Capelli Willi West marbler et Alicie quida uxis Rici Mason. Necnon et octo puor libor pdcor Willi et Johanne. Pater Nost et Ave."

Hic iacent Willius Best - qui obiit in die purificacōis be marie
virgīs Anno dñi Millo CCC lxxxx et Johña uxor ej que obiit
xvi die decembr A dñi M CCCC xo quor aiabz ppiet deus Amen

Scale ¼

Orate p aiabz tupdcor Willi Welt x Johne ac pro
aiabz dñi Johis Welt Capelli Willi Welt q ar'der
et aliop quoz aiis ppiet deus Amen x orate pdor
libor pdcor Willi x Johanne - pater nost x Ave -

Scale ¼

ASHTON.

St Michael.

This Brass contains two fine and rather neatly-executed figures of Robert Mariott and his wife, in the costume of the 17th century. The man is bareheaded, and wears full moustache and beard, his hands being also bare and in the supplicatory attitude usually depicted. He is habited in a cloak, lined and purfled with fur, having long demi-canon sleeves, and under this is visible a tight doublet, secured round the waist with a sash tied in front in a bow.

The woman wears a tight-fitting Paris cap, and stiff high ruffle round her neck; her gown, which though close-fitting is ample, is opened back at the neck and down the bosom with a wide collar displaying a tight under garment; it is secured round the waist with a sash similarly fastened to that of her husband, and from that point (the waist) it is open in front to the bottom, so as to show the skirt of the under dress or petticoat. The inscription is a very long one in rhyme, quaint and bearing a moral. Below this are matrices, as if of some device; and below these again are the effigies of fifteen children, nine sons and six daughters.

GRENDON.

St Mary the Virgin.

This much-worn memorial has been one of a very highly-finished class, apparently of the latter part of the fifteenth century, but all traces of arms and inscriptions have long since vanished; indeed, the constant attrition to which it has been subjected has nearly effaced every line engraved upon the centre figure of the woman.

The male figures are so nearly similarly habited, that one description will suffice for both. Each is bareheaded, with clubbed hair, and each has his hands covered with gauntlets, and raised in prayer. The whole body is encased in plain plate armour, with mail gorget, and a small portion of mail showing at the sides below the taces. Each wears a stout straight sword, suspended diagonally in front by a single sword belt and buckle, and each has the misericorde or dagger at the right side; one figure rests on a lion couchant, and the other on a dog. The whole design is neatly executed, and has been doubtless originally of great beauty. The date is probably the early part of the 15th century.

Scale ½

Robert Marriott heer dothe lie a yeoman blelle with good,
Whole foule dothe dwell with God on hie Redeemed by Chriftes bloude.
For whie by Chriftes in tyme of liet before he came to graue,
The free forgiveues of his waes by faithe he hoped to haue.
In England bred in Alhton dwelte an Auncient maried man,
Where goodes he lefte & wowes gone, to Earthe from whence he cam.
Hauinge Children by his wet Fiftiene before he died,
And Was in Alhton manor longe to them a louinge guide.
And the when death came Ctrange on his farewell he did make,
And we are taughte by proufe in hym, the fame waie we fhall take.
God graunte for love of Chriftes his Come when death fhall us Arefte
We maie be founde as Marriott was with faithfull hartes in breffte.

Scale ½

BLISWORTH.

St John the Baptist.

This Brass is inserted into a grey marble stone, forming the top slab of an altar tomb, situated in the south aisle of the church, and from the existence of an arched recess near, seems at one time to have stood therein under a canopy. It is in memory of Roger Wake, lord of the manor, A.D. 1485, as appears by the record of the presentation to the advowson, and although the inscription is broken away, we must presume that the female was his wife, and a Catesby, as her arms testify. Beneath the principal figures are the effigies of seven sons and three daughters.

The arms of Wake are at the dexter top corner, and Catesby and Wake at the sinister side, the order being most likely reversed below, those of Wake having been abstracted. There is also the matrix of some large label or device over and between their heads.

The man is bareheaded, with long hair, and dressed in a suit of plain plate armour, with hausse col and apron of mail; pointed passegardes on the shoulders, and a breast-plate with five taces and tuilles attached to the lower one, and the usual coverings for the arms, encase the upper person, the hands being uncovered and conjoined. The legs are also encased in plain plate, with broad-toed sabbatons, armed with short rowelled spurs on the feet. A long straight sword hangs behind diagonally from left to right, and the misericorde is on the opposite side.

The woman wears the pedimental cap with veil, and a tight-bodied full-skirted gown, encircled round the waist by an ornamented girdle of some length. Her hands are uncovered and her cuffs are of fur.

The effigies of the children below are very rude. The boys wear their hair long, and are each habited in a loose gown, rather short, showing the shoes. The girls wear their hair very long, and have gowns similar to their mothers, but uncinctured. The date is A.D. 1503.

Here lyeth Roger Wake Esquyer lorde of Blysworthe in the Countie of [illegible] m

Whych Roger deceased the xvi daye of Marche the yere of our lorde god M CCCC on whose soule ihu have mcy.

Scale ½

CASTLE ASHBY.

St Mary Magdalen. - Oxford Manual of Brasses - P. 21 - 20th Cannon

THIS beautiful effigy had originally four shields, one at each corner of the slab, and was also surrounded by a marginal inscription, all of which, however, have been abstracted, and the figure alone remains in perfect preservation, to testify to the pristine beauty of the whole. It represents an ecclesiastic in a cope, upon the border of which are engraved on one side, beginning at the top, the effigies of St Peter, St Paul, St Andrew, St Nicholas, and St Laurence, each in characteristic attitude, and on the other side, in corresponding niches, St Anne, St Katherine, St Margeret, St Mary Magdalen, and St Elena, similarly depicted with their emblems. The Brass is affixed to a slab in the centre of the chancel floor, and is in a state of good preservation, being well worth a visit from those interested in such relics. Independent of this memorial, the beauty of the church itself, its lovely situation, and the studious care displayed in its preservation, deserve like others in the county (as for instance Great Brington and Fawsley) to be noted as noble examples of what may be done by those proprietors of estates to whose fostering care our sacred edifices very often rightly belong.

Scale 1/6

EASTON-NESTON.

St Mary the Virgin.

This very carefully-finished memorial commemorates, as the marginal inscription tells, "Richard Fermor, Esq. and Merchant of the Staple of Calays" and his wife Margaret, "one of ye daughters of Sir William Browne Knight," and is remarkable for the high finish with which the figures are executed. The marginal inscription runs round three sides only, the fourth being occupied by the wall against which the tomb is built. At the four corners, respectively, are coats of arms; that at the dexter top corner is Fermor, *on a fess three anchors between three lions' heads erased, with a crescent for difference;* that in the sinister corner the same, impaling *per pale indented a chevron between three escallops;* below at the sinister corner *per pale indented a chevron between three escallops*, and at the opposite side Fermor as before, impaling as before.

The male figure is habited in a suit of plain armour, consisting of hausse-col, pass guards to the shoulders, ornamented breast-plate and elbow-pieces, and large tuilles below the breast-plate, which is escalloped at its lower edge. Under this is visible the apron of chain mail undivided. The lower extremities are completely encased in plate, terminating in broad-toed sollerets. He is bareheaded, his head resting on a tilting helm having a cock's head holding a branch in its beak for a crest; his hands are joined and bare, and at the wrists may be observed ruffles. Around the waist is slung his sword, from an elegant double sword belt, passing diagonally from left to right, and at the right side is his dagger.

The lady wears the pedimental head-dress with veil elegantly ornamented, a tight-bodied loose-sleeved gown open at the throat, displaying a worked chemisette and ruffles at the wrists. Round her waist is fastened an embroidered girdle, to the end of which in front is attached a pomander having the letters I. H. S. (the sacred monogram) inscribed on it; it terminates in a large tassel. The outer robe is open all down the front, and hangs a little short of the ground; the under garment is much fuller and longer, hanging in ample folds over the feet, which it nearly conceals. Each figure turns slightly inwards. The date is 1552.

Richard Fowler Esquier, & Vauchaut of the Staple of Calays & Anne his Wyffe one of ye Doughters of Sr William Brodbue Knight: Which Richard

died the xxiii day of November Anno Dñi 1533

Peter Water this Coate hath buried for Edw of

Scale ½

HORTON.

St Mary the Virgin.

This very curious Brass was executed to the memory of Roger Salisbury and his two wives, and, to judge from the costumes of the several figures, he must have been a man of considerable substance.

As the two female figures are almost identical in costume, one description will suffice for both. They wear a mitred-veiled head-dress, beautifully embroidered around the edge of the veil, which hangs in ample folds over the shoulders, and low enough to conceal the hair entirely. The gown is tight-sleeved and tight-bodied, but not extending so high but that it displays the embroidered or worked edge of the petticoat on the bosom. Around the neck is worn an ornament depending from a jewelled necklace, and around the waist is cinctured a very highly-ornamented girdle, terminating in an elaborate ornament reaching almost to the ground. The dress, which is very full and ample below the girdle, is most deeply trimmed with rich fur. The cuffs, which extend over the backs of the hands, are spoon-shaped and plain. Each turns slightly towards the male figure in the centre.

The man is bareheaded, with clubbed hair, and is encased entirely in a suit of ornamented plate armour. At the neck appears the hausse col or mail gorget, and the mail shows again slightly below the taces at each side. A single-studded sword belt, buckled diagonally across the front from each hip, sustains a stout short-handled straight sword, which is the only weapon visible. His feet, which are encased in pointed sollerets, armed with rowelled spurs, rest upon a dog.

Beneath him is the inscription, bearing the date A.D. 1481, and beneath this again are the matrices of what were probably the effigies of children.

BRAMPTON (by Dingley).

St Mary the Virgin.

Much as this ill-used memorial has been defaced, sufficient has been left for us to judge of the elaborate care with which the original design was carried out.

At the top are effigies of the Holy Virgin and Child, over the heads of each figure, with the matrix of a label to each compartment.

The man, which is the only figure left, wears his hair clubbed, and his head rests upon a tilting helme, having a dog's head as a crest. He is encased in a highly chased and ornamented suit of plate armour, with escalloped elbow-pieces and embossed vambraces; a mail hausse col shows at the neck, and mail vandyked appears again below the taces and tuilles. His sword, buckled across him by a studded sword belt, has a fringed hilt and an embossed scabbard, and his misericorde, or dagger, has a very handsome cut haft. His legs are also encased in plate, and his feet are in pointed sollerets, having plate above, and mail showing beneath each lamella of plate; he has long rowelled spurs, and his feet rest on a dog.

The figure of the woman, as just stated, has been quite abstracted, as have also both labels issuing from the mouths of the figures.

The inscription is partially broken, but it gives the name of Simon Norwich, and the date 1467; below this were the coats of arms, but they have both been torn off the stone.

Scale 1/6

Orate pro animabus Rogeri Salisbury Armigeri & Dame Ar Anne Uxoris
Eius qui Quidem Rogerus Obiit penultima die Mensis Decembris Anno
Domini Millmo CCCC lxxxi Quorum Animabus propicet Deus Amen

Scale 1/2

PAULERSPURY.

St James.

This is the figure of an ecclesiastic in eucharistic vestments, bearing in his upraised hands a chalice and sacred wafer. The Brass has been very much rubbed, so that the embroidery upon the edges of the Chesible, or the Stole on the Maniple, and at the foot of the Alb, is difficult to decipher; it appears, however, to have been, as is generally the case, all of the same character, the conventional star-leaf or quatrefoil. The design and execution of this memorial have evidently been originally bold and good, the folds of the drapery graceful and easy, but time and hard rubbing have sadly marred its pristine beauty. It is in the chancel, and is in memory of "Syr Henry Mylnar, late person of this cherche," as the inscription details. No date is on the brass, but it is of the early part of the 16th century.

PAULERS PURY

Scale 1/6

STOKE-BRUERNE

MEMORIAE
RICHARDI LIGHTFOOT HVIVS ECCLIÆ PER XXIII ANNOS RECTORIS EVANGELII PRÆCONIS
I.L.FILIVS ET HÆRES SVVS POSVIT
PASCENTEM EXEMPLO POPVLOS VERBOQ CIBO
MORS SVGGRESSA LEVI EST NON INOPINA PEDE
VITA BREVIS NAM LONGA FVIT MEDITATIO MORTIS
STC ALIOS DOCVIT VIVERE SEQV MORI
OBIIT AN DNI 1625 ÆTIS SVÆ 63

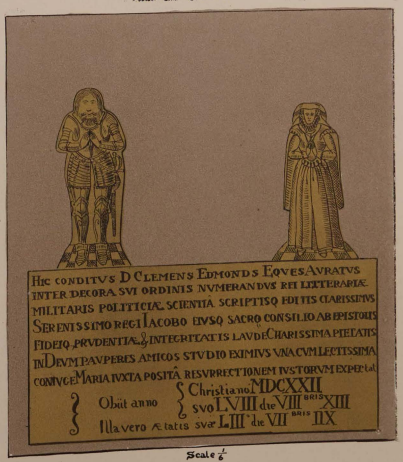
Scale 1/6

POTTERS PURY

HERE LIETH THE BODYE OF AGNES OGLEY WIFEOF CVTHBERT OGLE LIEVTENANT OF THE FOREST OF WHITTLEWOOD WHO DEPED THIS LIFE THE XXIX OF MAYE AO DNI 1616 Y BEARETH Y ARMES OF THE MANDLEYS OVT OF WHICH HOVSE SHE DISCENDED

Scale 1/6

PRESTON DEANERY


HIC CONDITVS D CLEMENS EDMONDS EQVES AVRATVS
INTER DECORA SVI ORDINIS NVMERANDVS REI LITTERARIÆ
MILITARIS POLITICIÆ SCIENTIA SCRIPTISQ EDITIS CLARISSIMVS
SERENISSIMO REGI IACOBO EIVSQ SACRO CONSILIO AB EPISTOLIS
FIDEIQ PRVDENTIÆ INTEGRITATIS LAVDE CHARISSIMA PIETATIS
IN DEVM PAVPERES AMICOS STVDIO EXIMIVS VNA CVM LECTISSIMA
CONIVGE MARIA IVXTA POSITA RESVRRECTIONEM IVSTORVM EXPECTAT
Obiit anno Christi anno MDCXXII
svo LVIII die VIII bris XIII
Illa vero Ætatis svæ LIII die VII bris IIX

Scale 1/6

POTTERSPURY.

St Nicholas.

The lady here commemorated was, as the inscription details, the widow of Cuthbert Ogle, Esq., a lieutenant of the Forrest of Whittlewood; there is a tablet to his memory just above this brass; it states the fact of his lieutenancy and his residence in the forest for forty-two years, and also of his having been in various ways a benefactor to this and surrounding parishes.

The lady here represented is richly habited in costume of the period (the early part of the 17th century), having on an upright hat, a stiff ruff round her neck, a pelisse piped on the sleeves with raised epaulettes, and open in front, displaying a very richly embroidered petticoat. She wears on her feet shoes and buckles. The whole of the design is, as usual, as stiff and formal as the costume and habits of those days could possibly make it. The Brass is in very good preservation.

STOKE-BRUERNE.

St Mary the Virgin.

This small brass tablet is inserted within a stone moulding on the north wall of the chancel, and from its position has consequently suffered very little from the ravages of time; in fact, part of the colouring matter with which the coats of arms have evidently at one time been emblazoned still remains on the metal.

The figure is that of a man habited in the cloak with demi-canon sleeves of the early part of the 17th century, with stiff ruff round his neck, and turned back cuffs at the wrists. He is bareheaded, with long hair, and wearing full beard and moustache, and kneels in a supplicatory attitude before a faldstool, on which lies an open book. The whole is "a tolerably fair specimen of the Brass of the period.

PRESTON DEANERY.

St Peter and St Paul.

This rude memorial commemorates no less a personage than one of Queen Elizabeth's comptrollers of the household, one Sir Clement Edmonds. He was a native of Shropshire, and a fellow subsequently of All Souls' College, Oxford, where he graduated; he became possessed of this manor by purchase.

The Brass represents him as bareheaded, with the hands upraised in the usual supplicatory attitude, and wearing an ornamented suit of armour of the period, having a sword slung from a diagonal belt pendant at his left side.

The woman is still more rudely represented, but appears to be habited in a veiled or hooded head dress, with pelisse, a high-bodied gown open in front, showing a petticoat beneath. The whole is very poor, both in design and execution. The date 1622.

VIII.

DEANERY OF ROTHWELL.

Earls Barton.

Harrowden Magna.

Rothwell.

EARLS-BARTON.

All Saints.

In the nave of this church lie the remains of a large Brass as here depicted; the two principal figures and one of the evangelistic emblems are all that are left. The man is habited in the civilian's costume of the 16th century; he has his hair clubbed, and wears a long garment purfled and lined with fur, having very large open sleeves, and being open all down the front, the edge turning back and displaying the fur lining. He is in the usual attitude of supplication, and slightly turned towards his wife. He has appended to his right side the purse or gypcière.

The woman wears a pedimental head-dress and veil, and a high-bodied tight-sleeved gown, having fur cuffs, and being trimmed round the bottom of the ample folds, which cover the feet with the same costly material. Around the waist is cinctured a long embroidered girdle, terminating in a jewelled ornament which nearly reaches the ground.

There were originally the emblems of the four Evangelists at the respective corners, and labels from each of the mouths of the principal figures, with probably a coat of arms between them; and there are the matrices also of an inscription beneath them, and below that those of the effigies of the children.

According to Bridges the individuals here commemorated were John Muscote and his wife, which John Muscote was one of the Prothonotaries of the Court of King's Bench; the date of whose death was A.D. 1512.

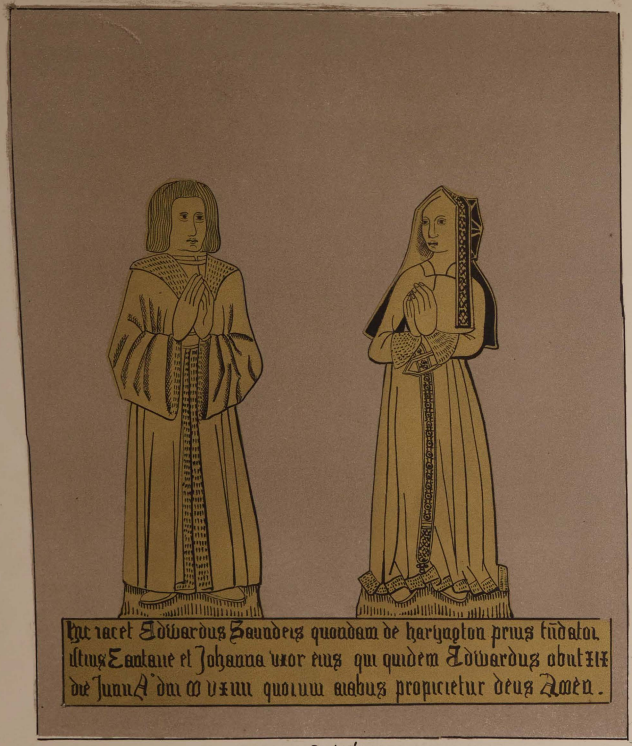
ROTHWELL.

Holy Trinity.

This Brass is of rather a coarse character, and represents the effigies of a man and his wife in the costumes of the civilians of the period A.D. 1514. The persons depicted are Edward Sanders and wife, which former was, according to the inscription, the first founder of this Chapelry.

The man wears the long loose cloak, purfled with fur at the sleeves, round the collar and down the front; it was probably lined also with the same costly material. Under the cloak, which is open at the neck, appears the tighter under-garment, a doublet fastened up high, and girt round the waist with a band or belt. He wears his hair clubbed, as was the fashion of the time, and his hands are bare and joined in supplication; the feet, which are just visible below the folds of the outer garment, are encased in broad round-toed shoes.

The woman wears the pedimental veiled head-dress, and has her gown cuffed and trimmed with fur; her hands are bare, and in a similar attitude to those of her husband; round her waist she wears a broad girdle buckled in front, and having a long dependent end, jewelled and ornamented to the extreme. On her feet are also shoes; beneath is the inscription.


Hic iacet Edwardus Saunders quondam de haryngton prius tūdator
ultius Eamtane et Johanna uxor eius qui quidem Edwardus obiit XII
die Junii Anno Domini MCCCCXXXVIII quorum animabus propicietur deus Amen.

Scale $\frac{1}{4}$

Scale $\frac{1}{6}$

HARROWDEN-MAGNA.

All Saints.

It is indeed with a feeling of sadness that one looks upon the mutilated remains of this once splendid Brass, all of which, with the small exception here depicted, has been sacrilegiously torn from the slab in which it was originally set; by the matrix that is seen, it appears that it had, when perfect, a double crocketed canopy, with pilasters at the sides, and coats of arms appended over the heads of each figure, and in the centre, and below, the figures were each supported upon a pilastered bracket; there was also a label issuing from the mouth of each, and elegantly turned over the head; when we add to this a marginal embossed inscription in bold characters, with ornaments between each word, we are not far wrong in saying that this was once a very splendid memorial, and beautiful specimen of mediæval art.

The persons commemorated are William Harwedon, and Margaret his wife, and the lady was of the family of Vaux, of whom the celebrated Sir Nicholas Vaux was descended. Sir Nicholas Vaux was a poet and historian of distinguished merit, having been educated at Oxford. It is related of him that he was as generous as he was brave and wealthy, and that at the marriage of Prince Arthur, in the seventeenth year of the reign of Henry VII, he wore a purple velvet gown, plaited with massive gold, valued at eight thousand pounds, and a collar of S.S. which weighed eight hundred pounds in nobles.* There are many poetical effusions attributed to his authorship, which were printed in 'The Paradise of Dainty Devices,' 4to, Lond. 1578. It appears that this Margaret Harwedon, here commemorated, was succeeded in the possession of the manor by female descendants, and that thus it passed, by marriage, subsequently into the Knightley family.

The man is encased in a complete suit of plain plate armour, with pointed bascinet, and is in the usual attitude, wearing gauntlets on his hands, and having a long straight sword suspended by a single diagonal sword belt, at the left side. The suit of armour is such as has been frequently described in other portions of this work, and need not therefore be repeated. His feet rest upon a dog couchant.

The lady wears a hooded-veiled head-dress, with plaited whimple; over her shoulders hangs an ample cloak or mantle, open in front, and displaying a large loose under-garment, falling in full folds to the feet, at the bottom of which latter garment rest two talbots with collars. The date of the Brass is A.D. 1423.

A *tracing* of a portion of the margin of this Brass is given in another part of this work, exactly of the size of the original, to show the boldness of the style more accurately than can be done on a reduced scale.

* Brydges' 'Northamptonshire.'

Scale 6

ROTHWELL.

Holy Trinity.

William de Rothwell, to whose memory this Brass was laid down, was an incumbent here about A.D. 1220, as we find him named in the instrument for the ordination of the vicarage at that date.

The memorial is a very curious one. The priest, clad in his cope, reclines in the attitude of prayer, with his head resting upon a cushion, supported upon each side by an Angel. His hair is long and flowing, as usual in ecclesiastical effigies of this early period, and the robes display very great freedom of design in their arrangement.

The inscriptions are two in number and quaint. One runs thus:—

> "Nunc X're te peto mis'ere queso qui venisti redim'e p'ditum noli d'apuare me tuu' rede'ptu'."

And the other:—

> "† Pur lalme William de Rothewelle, qi cy est sepule jadis Erchdiakn de Essex Provendier de Cropwych Ferryng et Palmeton anoine Prietz au Roy de glorie qe de lui eueyt pyte en honour de qi devoutement dites Pater Noster et Ave."

The whole memorial is very beautiful, and in very fair preservation, and is a worthy specimen of the Brass of that period.

ROTHWELL.

The Holy Trinity.

In the north side of the chancel of this church is a large tomb, upon which is the following inscription :—

> "Hic jacet ille vir probus et pius Owinus Ragsdale, qui hospitium posuit Jesu. Iste accipiens benedictionem à Domino, eam retribuit Pauperibus suis. Obiit primo Decem. A° 1591.
>
> "Frange esurienti panem tuum, et egenos vagasque induc in domam tuam. Cum videris nudum operi eum, et carnem tuam ne despexeris. Tunc erumpet quasi manè lumen tuum, et sanitas tua citius oriatur et ante ibit faciem tuam justitia tua. Tunc invocabis et Dominus exaudiet te. Clamabis, et dicet, ecce adsum. Es. 58."

On a tablet in the wall above is the Brass effigy, as figured here.

The man is bareheaded, kneeling, and with hands upraised in the attitude of prayer. He is habited in the costume of the latter part of the reign of Queen Elizabeth, wearing the full moustache and beard, and with an ample ruff around his neck. He has also a large cloak (with demi-canon sleeves), which entirely envelops the rest of his figure.

Behind him are his arms beautifully emblazoned, consisting of *a pelican between three fleurs de-lis*, quartering *a cross quarterly between four boars' heads coupè, each holding an acorn in his mouth.* The crest *a dexter hand out of a wreath holding corn.*

The whole Brass is in very good preservation, for which it is chiefly indebted to its mural position.

Dūc cīe te petomilere qui
qui vexatu rēdūre pōtū
volt dupsare ore tūn rēcpt
Pur Cala e William de Rolleuelle q cyest tepule
Rindis Erchidiakn de Ellex Prouendier de Crapaynche
Ferryng e Palmeton mouns Prez an Roi de glou
nie qe de lui enegt pyte en honour de q deuote-
ment dites Pater nolter et Aue

Scale $\frac{1}{6}$

DOMINE EGO INVTILIS SERVVS TVVS
ET OMNIA OPERA MEA VILESCVT
CORAM TE IDEO IN MISERICORDIA
TVA SOLA SALVS ET SPES MEA.
FECIT MIHI MAGNAQVI
POTENS EST

Scale $\frac{1}{2}$

IX.

DEANERY OF WELDON.

Brampton (by Dingley).

Blatherwycke.

Dene.

Geddington.

Newton.

BRAMPTON (by Dingley).

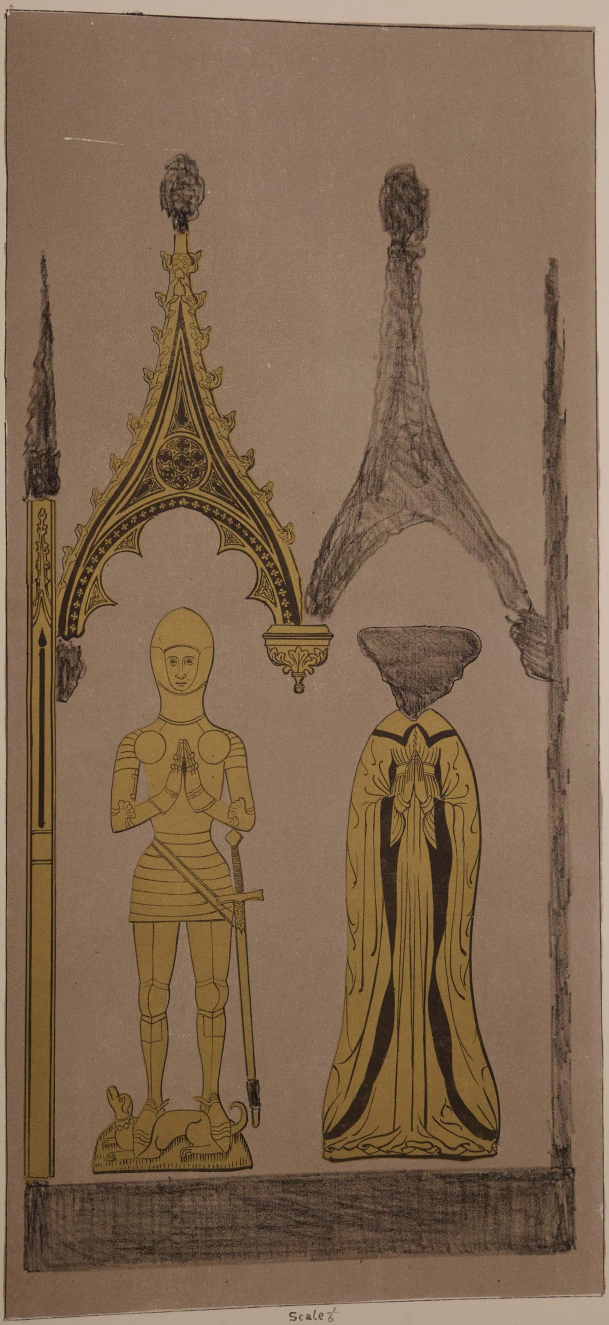
St Mary the Virgin.

What remains of this once beautiful memorial bears ample witness to the original beauty of the entire composition; but all trace of who the individuals were, and at what period they died, has disappeared, and a very large portion also of the canopy has been abstracted.

The canopy has been designed in two compartments, under each of which stands one figure, a handsomely ornamented bracket placed between their heads serving to terminate and support the inner terminations of the two arches. Under the arch to the left stands the figure of the man, armed cap-à-pie in plate, with conical bascinet, gorget, breast-plate, and taces. The hands, raised in supplication, are gauntleted, and he has fan-shaped coudières at the elbows. Across the taces, which are seven in number, passes diagonally a plain single sword-belt, from which at the left side depends a long straight sword, and at the opposite side is fixed the misericorde. His legs are encased also in plate, and the feet in pointed sollerets armed with spurs, the rowells of which have been broken off. The feet rest on a dog, with a bell-collar around the neck.

The female, whose head has been torn away, is habited in a large loose mantle, with a flat collar falling over the shoulders, and this garment is disposed in elegant folds to the ground; under this appears a high-waisted under-garment, girdled with a tight band, and having tight cuffs, but very ample sleeves. The hands are bare, and upraised like the man's, but the large folds of the gown and cloak entirely conceal the feet. From the matrix of the head, the head-dress appears to have been of that sort termed the "horned" or "mitred."

The date is probably the early part of the 15th century.



Scale 1/6

BLATHERWYCKE.

The Holy Trinity.

A LARGE mural pedimental monument in the north wall of this church contains what remains of some Brasses in memory of Sir Humphrey Stafford and his "Ladye." Under the figures on the following page will be found a slight elevation of the tomb, numbered, to show the respective places of each of the portions. (No. 1) is the figure of the Knight; (No. 2) that of the Lady; (No. 3) the coat of arms of the Knight, viz. (1) *Stafford a cheveron a canton ermine;* (2) *a fess between three bee-hives;* (3) *a cross;* (4) *on two bars six martlets;* (5) *a lion rampant and a chief;* (6) *Barry of six.* (No. 4) The same six quarterings impaling *a griffin and a lion crowned countersaliant;* (No. 5) the effigies of the six children; (No. 6) the inscription; (Nos. 7 and 8) are counterparts of the shields above, their position only being reversed.

The Knight is encased in a handsome suit of armour of the period the middle of the 16th century, and is bareheaded, his head resting on his tilting helme. He wears a full-peaked beard and moustache, and his hands, which are bare, are circled at the wrists with ruffles; he has a chain hanging round his neck, and buckled across his waist is an ornamented double sword belt, from which a long straight sword depends cross-wise at his back, and the misericorde shows also at the right side.

Behind the figure of the Knight stand the effigies of six children, all clad uniformly in long loose cloaks with demi-canon sleeves, and with heads and hands bare, their hair all clubbed.

The effigy of the woman has also been very handsome, by what little remains to tell us so; all that is remarkable about it now is the elaborately-ornamented cloak and jewelled aumonière that hangs pendant in front.

The inscription beneath runs thus:—

> "Here under lyeth buryed Sir Humphrey Stafford, Knight, one of the Esquyers for the bodye to the late Kyng of famous memorye, King Henry the VIII, and Margaret hys Wyfe, sone and heire of Sir Humphrey Stafford, Knight, whyche Humphrey the sone dyed the viii day of Maye, A° MVXLVIII, whose soules Jh'u take to his mercy. Amen."

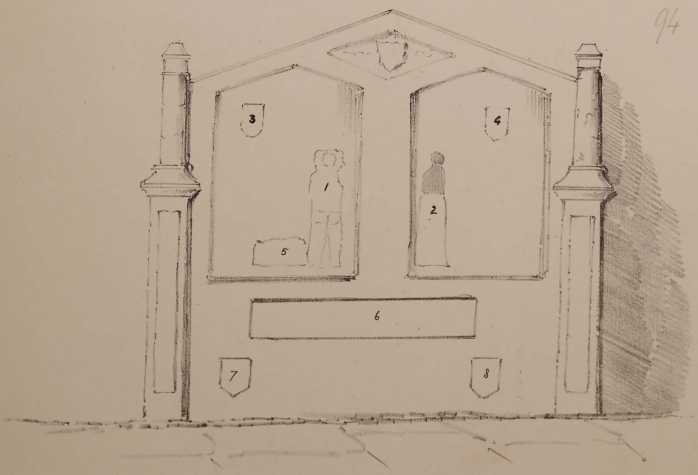
The coats of arms are of a very fine bold outline, and therefore have been given here of the *actual* size, being traced from the original.

92

93

Scale $\frac{1}{6}$

94



Tracing from Original

DENE.

St Peter.

As specimens of the costume and armour of the period of Queen Elizabeth, during the latter part of that monarch's reign, these two sepulchral memorials from the church of Dene are both very excellent. They are both to the memory of members of the Brudenell family. The one without the coats of armour above is nameless, it depicts the man as bareheaded, with close hair, and full beard and moustache, the hands ungloved, and in the usual attitude of prayer; a stiff ruff encircles the neck, below which the body, arms, and legs, are protected by elaborately-finished armour; around his waist hangs a loose double sword belt, from which is dependant a long straight sword; and stuck into a sash at the opposite side is the misericorde, or dagger.

The costume of the lady is stiff and formal, though very rich. She wears the "Parishede," stiff ruff, ruffles at the wrist, and open-skirted stomacher-pointed robe with large balloon sleeves; under this garment, and displayed in front, is a very richly-embroidered petticoat, and around the waist is girt a short sash.

The description of the figures in the other Brass depicted on this page is almost precisely similar to the one described above, only that the costume and armour, both of Lady and Knight, are, if anything, more highly ornamented than those of the last mentioned, and the heads of each figure repose upon pillows. Above them are their respective coats of arms, and beneath them an inscription too much worn to be clearly deciphered, but which, according to Bridges, runs thus :—

> "Thomae Brudenello aurato equiti et Elizabethe pie uxori et procclare matrone Thomas Brudenellus Armiger optimis parentibus hoc epitaphium posuit An'o. Dni. 1586. Regni vero Elizabethe Anglie Francie et Hiberniæ Anno XXXIX. Mens. Decembris die primo."

Scale $\frac{1}{6}$

Scale $\frac{1}{4}$

DENE.

St Peter.

This is another memorial of the Brudenell (now Earls of Cardigan) family, and depicts the Knight, accompanied by the effigies of his two wives and one child. All the figures are seen kneeling at fald-stools, upon each of which is spread open a book. The Knight is close cropped, and bareheaded, with beard and full moustache; he wears highly-fluted and ornamented armour, and gauntlets upon his upraised hands; a very stiff ruff is worn round his neck, and there are ruffles at the wrists.

The wives are habited precisely alike, in Paris cap, ruff, balloon-sleeved puffed gown, and sash round the waist; and the one child is a diminutive representation of her mother, excepting that her cap has no veil.

Between the heads of the principal figures are their respective coats of arms.

This impression is an exact tracing from the original, which the author has been induced to give in this instance, instead of reducing to scale, in order that some idea may be formed of the style and execution of the work itself.

The Brass has a long inscription under it, as follows:—

"Edmundus Brudenell eques prestantibus ortus
Causidicis nitido conditur hoc tumulo
Hospitio deditus multu' musisq' prophanis
Et sacris patria gloria magna suæ
Charus erat patriæ pandendi signa vetusta
Nobiliu' pulchra charus in arte fuit
Obiit in Dno XXIII Mensis februarii an° R."

R'ne. Elz. XXVII.

Tracing from Original

GEDDINGTON.

St Andrew.

These are the effigies of a male and female figure, clad in the costume of the civilians of the latter part of the 15th century.

The man wears the loose merchant's cloak, with large sleeves, the cuffs of which, as well as the bottom of the robe, are edged with fur; by the front edge, which is turned back at the lower part, it appears also to have been lined with the same costly material. He is bareheaded, with his hair clubbed, and his hands, which are upraised in prayer, are also bare. From his left side depends an ornament, probably his signet or a rosary, and in front tucked under his belt is his misericorde or dagger.

The woman's head-dress is slightly horned and veiled, her hair being tucked up at the sides almost out of sight. Her hands are in the usual attitude and bare. The only garments visible are a long loose gown, with open sleeves, bordered at the cuffs with fur, and the top of an under petticoat visible at the throat; the ample folds of the gown entirely conceal the feet. The whole design is rather rude, but it affords a good specimen of the costume of the period (A.D. 15—).

NEWTON BROMSWOLD.

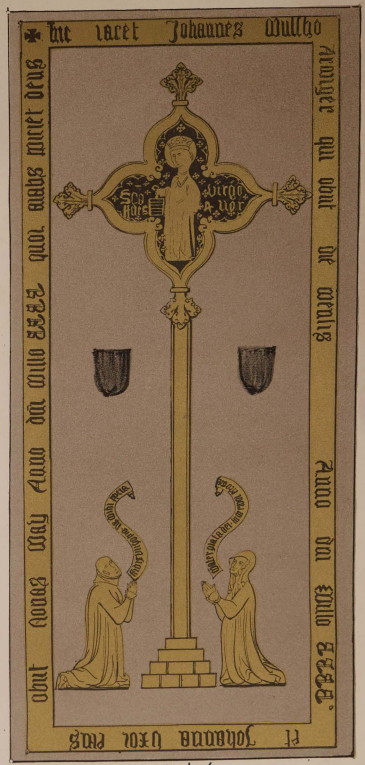
St Mary the Virgin.

This is one of the most elegant cruciform brasses existing in this county, and has been executed in memory of John Mulsho and Johanna his wife, but beyond the date of the century (14—) there is no exact date engraved of the time of its execution or their decease.

The head of the cross contains the figure of St Faith, and the back ground upon which the saint stands is diapered, and contains the words "Sancta fides virgo et m'r." Each corner of the cross terminates in beautiful conventional foliage delicately designed. At the foot of the pedestal, consisting of five steps, upon which the cross is raised, kneels at each side respectively a figure, one of a man, and the other of his wife; they are habited in the dresses of religieuses of the latter part of the 15th century, and each has a label passing upwards, with an inscription upon it; the man's contains the words "Fidis virgo pia. Sis mihi pp'cia," and the woman's "Mater grata dei. Tu memor esto mei."

The shields of arms have both been abstracted.

Scale ½


Hic iacet Johannes Mullho
Armiger qui obiit xxiiij die mensis
Anno dm Mille CCCC
et Johanna Uxor eius
obiit Octavo Maij Anno dm Mille CCCC quor aiabus micet deus
Sca Maria
virgo
ora pro nobis
ora pro nobis

Scale ½